

Rapid Research and Analysis of Local Cultural Education Partnerships

Final Report, February 2022

Written and prepared by

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Executive Summary

The purpose of this rapid programme of research and analysis is to provide a detailed and up-to-date understanding of Local Cultural Education Partnerships (LCEPs) across the five Arts Council England (ACE) regions to inform future investment in LCEPs. The parameters of the research are based on the detailed expectations and outputs communicated in the ACE Scope of Requirements.¹

LCEPs aim to support children and young people (CYP) in their creative potential, providing access to cultural experiences in their place (i.e., where they live, where they go to school, and where they spend their free time). The partners that make up the network of partnerships in each LCEP come from a cross-section of multiple sectors, including culture, arts, education, higher education, youth, health, criminal justice, voluntary, commercial, and creative sectors, as well as local or combined authorities. LCEPs are place specific and they take on many different forms that respond to local needs and interests. They are supported by ACE's network of Bridge Organisations, who provide developmental and strategic support that is relevant to their stage of development and need.

This report is based on data collected through four methods: (1) interviews with Bridge Organisations and LCEPs, (2) a national survey of LCEPs, (3) a literature review based on quarterly monitoring reports (QMRs) and ACE documents, and (4) digital mapping. From our analysis of this data, we have shared key considerations that ACE can take on in their approach to LCEPs under the following themes:

Who are We?

LCEPs have evolved and changed in the last 10 years and there appears to be a need for a transparent, more active, and understandable purpose and scope.

Where is the energy coming from?

Interviewees consistently communicated the need for succession planning to support the sustainability of LCEPs, particularly in the areas of human resource and increased, knowledge and funding to support and enable long-term progress and impact.

What is the money for?

Proactive-core funding is needed to ensure that LCEPs are agile and flexible in responding to place interest and needs.

How can we learn from and with each other?

The 'right questions' need to be asked, analysed, and shared to recognise and acknowledge what LCEPs are achieving and how this is being achieved, and to support progressive impact (socio-economic-cultural, health and well-being) and learning.

We recommend the Arts Council incorporates our findings and these considerations into its future planning around LCEPs, either using existing governance structures or with specific task groups to address the findings of this rapid research. The Arts Council may wish to commission further research to dig deeper, which may include focus groups with Bridge

¹ See ACE Scope of Requirements (2021)

Organisations, LCEP Lead Partners, local CYP, etc. to complement the surveys issued as part of this rapid research.

Introduction

The aim of this rapid programme of research and analysis is to provide a detailed and up-to-date understanding of LCEPs. The research provides a view from across the country to inform future investment in LCEPs, ensuring that CYP living in villages, towns, and cities will thrive through a collaborative approach to creativity and culture.

LCEPs aim to “support children and young people to fulfil their creative potential and access high-quality cultural experiences where they live” are committed to continuing their work with LCEPs.² They take a place-based approach to support the capacity of LCEPs, strengthening the diverse creative and cultural opportunities for CYP across the country.

The idea of place and belonging currently feels very present and real. All over the world we are and have experienced the exact same things in so many ways: lockdowns social distancing, working from home, juggling work-life balance, and grappling with so many video-conferencing platforms. How we make place and have a sense of belonging in a pandemic is a very different experience than many of us usually encounter.

But how do we have a sense of place or belonging where we feel comfortable and at ease? How do we learn this, and how do we learn to make place? What teaches us and what are the connections between place and identity? ‘Place’ and a sense of place is more than geography or marks on a map, it is not just a backdrop or site where the interesting stuff happens. It can be key in helping us to understand who we are and how we are. Places and our sense of place-belonging are living and changing, and they have meanings that matter, that create identity, and that teach us. These meanings and senses of place are continually made and learned through our local everyday social and cultural activities and events.

LCEPs make this place-based culture through connecting with local ways of knowing.³ For example, Lowestoft Rising LCEP gained a sense of place by asking local people the name of their area, *where do you live?* People living locally had many names for the place, but to an outsider it is just known as “Lowestoft.” This fluidity of place names shows how situated and diverse somewhere, a place can be.

Good practice for place-based initiatives and research is to acknowledge, recognise and value residents or ‘locals’ as the real sources of knowledge, and any work must be led by local people. This approach strengthens ownership of a place, enriching, extending, and deepening a positive sense of place and a sense of belonging. Place-based funding can support the creation of ‘new’ geographies, where ownership and decision-making structures are legible to locals, and can have positive socio-economic-cultural, health and well-being impact.

Through this report we take a place-based perspective on LCEPs. Part of the research we carried out was through interviewing and surveying locals so that we could contextualise the literature and mapping data with place-based, qualitative, conversational perspectives.

² <https://www.artscouncil.org.uk/children-and-young-people/working-partnership>

³ Page, 2020

Based on analysis of the supplied reporting data, surveys, and interviews section 1 outlines the definitions of LCEPs with section 2 providing an overview of the current picture of LCEPs- further information can also be found in the case studies. Section 3 is a national breakdown for each of the ACE Areas, and section 4 addresses a national Forecast for LCEP development and delivery for 2021-2024. The detailed considerations for ACE approach to LCEPs is a synthesis of the analysis and all the data captured and is in section 5, and finally section 6 gives the methodology of this research.

1. Definition of LCEPs

The data from interviews and reporting indicates that there is not a single model for LCEPs. There is a variance in approach reflective of the variances of place. However, there is a consensus in characteristics, roles, and responsibilities of LCEPs. Here we provide definitions of LCEPs from several sources (from LCEP partners, bridge organisations, and the national survey).

From this, our own definition would be the following:

LCEPs are networks of local partners and stakeholders. They are led by local stakeholders, with some dedicated paid-for roles, but more often volunteer their time above and beyond their existing work duties. LCEP partners represent schools, local authority, police, community groups, healthcare, young people, arts, and cultural organisations. They usually work through forming steering groups that guide how and what cultural local activity takes place. LCEPs have locally specific guiding principles or aims, responding to place needs and interests. Overall, they aim to create new connections across sectors that enrich the lives of young people, bringing positive change to young people's lives through creativity.

ACE state that LCEPs:

*“Support children and young people to fulfil their creative potential and access high-quality cultural experiences where they live, where they go to school, and where they spend their free time. Partners come together from across sectors, responding to local needs and interests, to drive a more joined-up cultural education offer, share resources, and improve the visibility of cultural education in their local area.”*⁴

One LCEP state that LCEPs:

*“Ensure that cultural education is a right not a privilege and that every child and young person in ****, from 0 to 25, will have opportunities to experience high quality arts and culture.... *** is a network of individuals and organisations with a shared intent. It has adopted a constitution to provide a framework for its actions, but at present it has no formal identity as a company, partnership, of charity.”*⁵

A bridge organisation state that:

“There're an intersection between grassroots, ground up activism and the national programme and they...don't really have any consistency...they're not a structure, they're not a template...they are alliances of people who have a shared interest in cultural education in a particular place...the space between activism and cultural education, and quite grassroots.”

Another LCEP states:

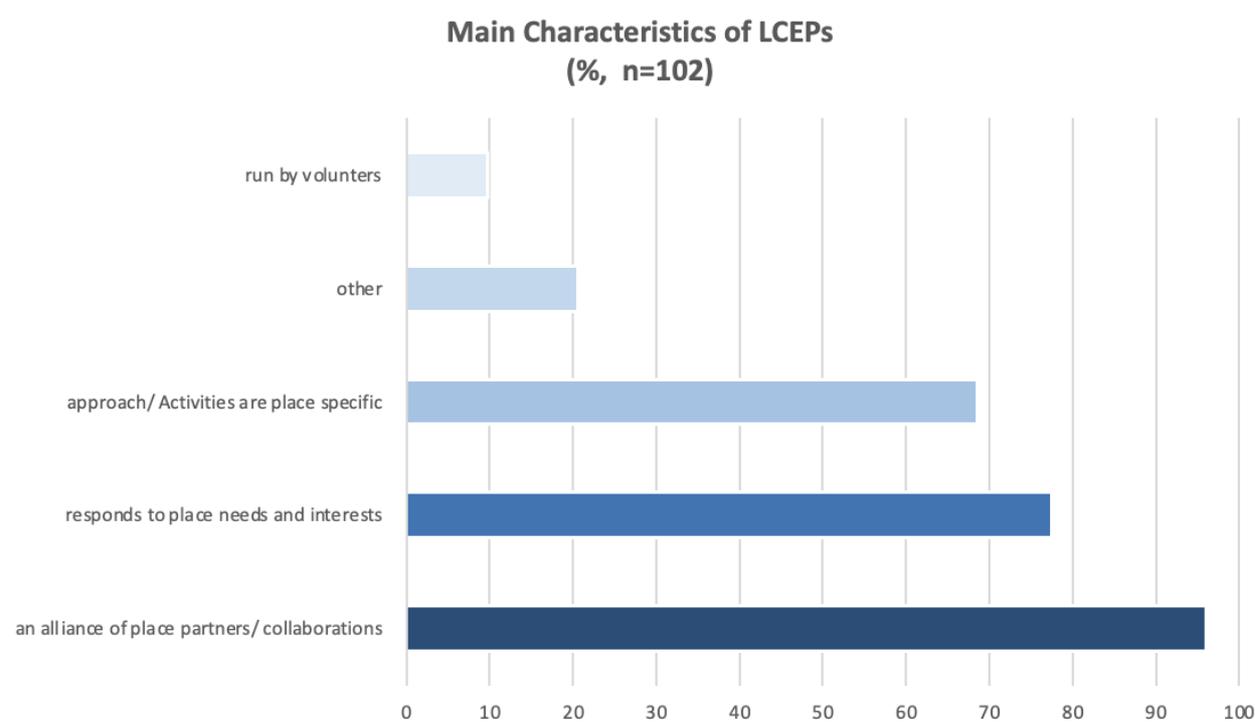
*“We absolutely are a kind of network, and we facilitate the network of arts and heritage, education sector partners and youth and Community partners as well...to come together and to understand what the challenges are that everyone is facing...really everyone that's working with children, young people in the city can be part of ***, wherever they sort of see the value of*

⁴ <https://www.artscouncil.org.uk/children-and-young-people/working-partnership>

⁵ Evoke Strategy Framework

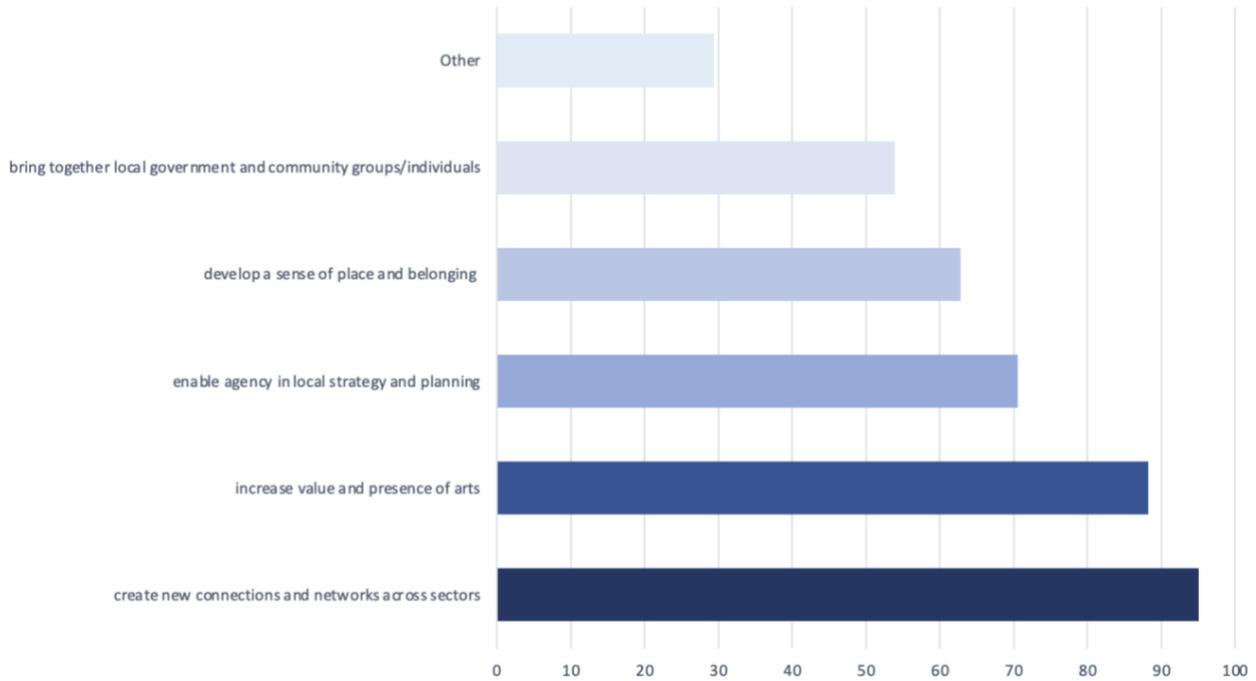
creativity and the things that they're doing. And we try and just link people up... [our role] is very much a partnership broker or connector, to make sure that everyone can make more of the resources that they've got and the kind of idea that: we can all do more because we're working in collaboration."

The tables below illustrate the main characteristics, roles, and responsibilities recorded in our national survey from 102 LCEP partners.



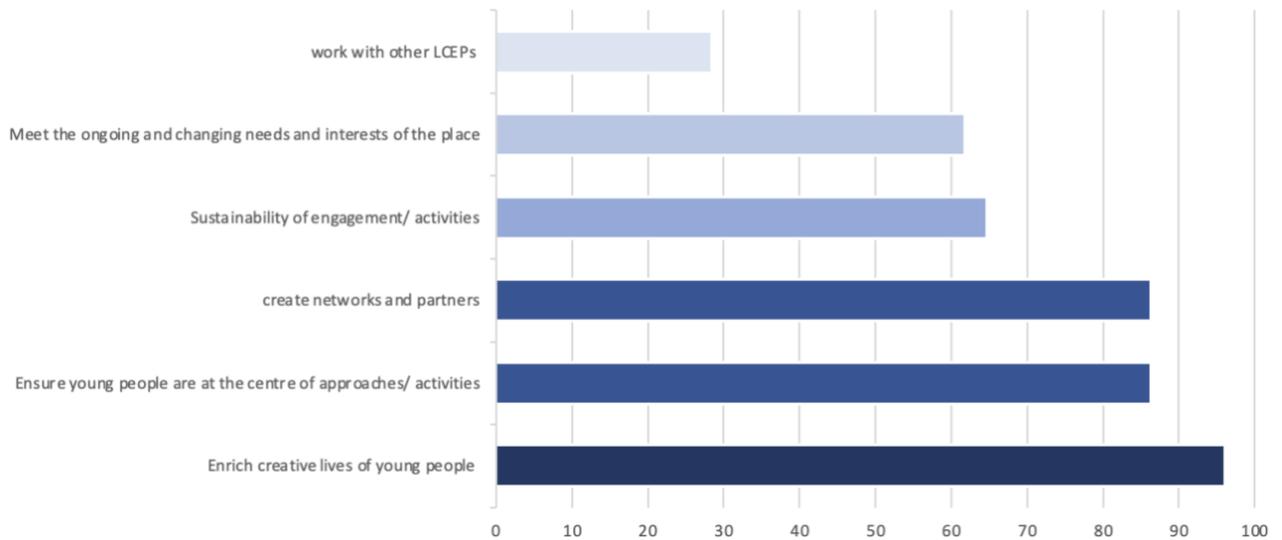
Graph 1: Main characteristics of LCEPs, percentual data from survey2022

Main Roles of LCEPs
(%, n=102)



Graph 2: Main roles of LCEPs, percentual data from survey 2022

Main Responsibilities of LCEPs
(%, n=102)



Graph 3: Main responsibilities of LCEPs, percentual data from survey 2022

2. National overview of LCEPs

In this section we give the current picture of LCEPs through summarising survey data from a percentage of LCEPs, as well as capturing conversations from 10 Bridge Organisations and

8 LCEP interviews. We mapped 117 LCEPs consisting of 1,408 individual partners.⁶ These are placed across the country, see live map for where they are located.⁷

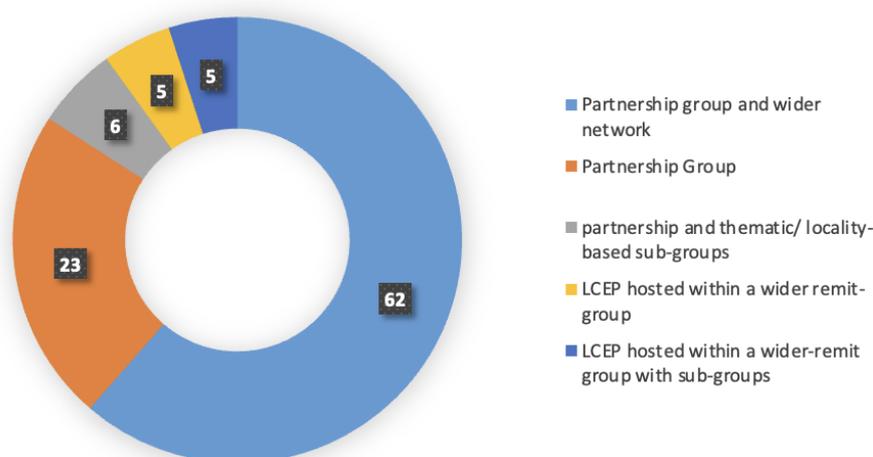
ACE Region	Bridge Organisation	No. of LCEPs	No. of LCEP partners	No. of LCEPs to answer survey
London	A New Direction	19	178	1
Midlands	Arts Connect	14	314	22
	The Mighty Creatives (TMC)	8	52	
North	Culture Bridge (CBNE)	8	97	34
	Curious Minds	17	127	
	We Are Ive (IVE)	15	227	
South East	Festival Bridge	9	88	30
	Royal Opera House Bridge (ROH)	12	65	
	ArtsWork	15	194	
South West	Real Ideas (RIO)	6	66	4
Total		117	1,408	103

Table 1: LCEPs by Bridge and region, source: ACE Quarterly reports 2018/21, data from survey 2022

2.1. How are LCEPs structured?

The majority of LCEPs are informally structured. In the survey, 88 answered that they “are not legally constituted”. Only 6 were constituted in Companies House, and from these 2 have charity status, along with another 4 LCEPs set-up directly as charities.

Definition of Governance model of LCEPs (n=101)



Graph 4: Definition of governance models of LCEPs, data from survey 2022

⁶ According to “Bridge LCEP List Q4_20-21” 141 LCEPs were reported, however through our mapping and online research we found that there was evidence that 117 LCEP was operational.

⁷ <https://tinyurl.com/LCEP-map>

In terms of governance, LCEPs hold regular steering group meetings (typically every 1-2 months), chaired by someone from the lead partner organisation, or by an LCEP manager. Most of the people in the steering groups volunteer their time, and they are committed to positive local change.

A significant part of the LCEP workload is done by volunteers. 67.7% of LCEPs reported that they are run/supported by volunteers across the operational organisation and governance. A small number of LCEPs employ paid member of staff to work with the volunteers. These are usually positions that develop networks or deliver activity. For example, Evoke LCEP in Kirklees employ a Network Manager to develop and maintain partnerships, and Lowestoft Rising LCEP employs Cultural Learning Officers to deliver projects.

Total combined FTE allocated staff per LCEP	No of LCEPs
Unknown/No Answer	2
No Staff	33
Staff 0.1 to 0.5 FTE	12
Staff 0.6 to 1 FTE	41
Staff 1.1 to 1.5 FTE	7
Staff more than 1.5 FTE	6

Table 2: Total combined FTE allocated staff working for LCEPs, data from survey 2022, n=102

The allocation of staff resourcing clearly manifests value and sustains performance. All the LCEPs we interviewed reported that not having adequate resourcing disrupts activity and is linked to a sense of fragility in the partnerships. According to the survey responses, the current distribution of FTE employment shows that only a fraction of LCEPs have more than 1.5 FTE combined allocation of employees. 41 LCEPs employ the equivalent of 1 FTE staff member, often divided into different roles or jobs, while 33 reported having no allocated paid staff in the core team. Without paid employees, LCEPs reported that they did not have capacity to apply for funding or other admin tasks, and as a result the partnerships were not able to think longer-term about their work.

An LCEP shared how the support to have paid staff and a solid hosting organisation has allowed the LCEP to be developing successfully:

"[We have applied] for partners investment funds and to have it housed within LCEP that seemed to make sense to be able to sort of have a bit more of a structure and sort of some resource behind it to push it forward and keep it going 'cause it's not so it's not all based on voluntary time, and people doing on top of their jobs... so essentially within LCEP it sort of sits with the correct place team but also in the education and Skills team"

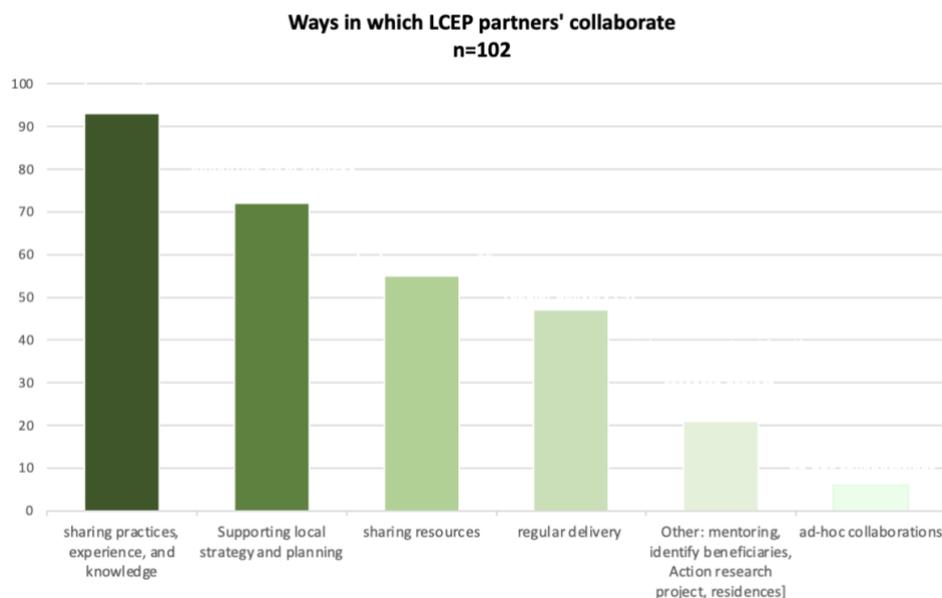
2.2. How do LCEPs work together?

LCEPs hold regular steering group meetings to guide the direction of the partnership and make decisions about what activity they will focus on. Decision making is based on a set of principles or mission that the LCEPs define when they form their network.

“Task groups were formed through the priorities that came out of the Theory of Change. As a wider group we had some really good sessions in terms of mapping out our priorities where we felt the needs and the gaps were and how much resource we felt we had and what we could realistically achieve.” (LCEP)

Activity responds to current local needs. For example, steering group meetings in Wigan start with current statistics about local young people’s health and wellbeing, and this operates as an informed guidance to the group’s actions.

The LCEP steering group decides on working groups based on themes or projects. One LCEP has three core groups based on creative careers, education, and health. These groups work on “pilot” projects responding to needs of that group, and the projects are supported by the Network Manager.



Graph 5: Ways in which LCEP partners collaborate, data from survey 2022

The main work identified within the partnership is the “sharing of practices, experience and knowledge” (91% identified work practices). This sharing contributes directly to the “support of local strategy and planning” (71%). By identifying need and learning from each other, a planification can set in place amongst partners.

The “share of resources” was the 3rd most frequent practice identified by the survey respondents. Only 46% of the answers to survey address the collaborative work towards a specific/ regular delivery.

“The breakout moment happened when one of our creative partners said: “You know, listen at the end of the day whether you are from education or Youth Services or the arts and cultural sector role here to support the development of our children and young people in our local communities. That should be enough for that for a starting point to develop this work.” From that conversation, everybody agreed to do something that would bring different sectors together, which was to put on a children’s art festival, as that was the Art Biennale -Children’s Art Festival is what it became.” (LCEP)

No. of LCEPs currently engaging Children & Young People in their activity at other levels than delivery		49
Cumulative Levels of Engagement	Engaging Children & Young People in the leadership	14
	Engaging Children & Young People in developing skills with the Partnership (production, communication, fundraising)	6
	Engaging Children & Young People as ambassadors / influencers	5
	Engaging Children & Young People in their consultations / evaluation	43

Table 3: Number of LCEPs engaging children and young people and cumulative levels of engagement, data from survey 2022

In the survey, 49 respondents have current process in place to engage children and young people at other levels other than delivery. A percentage of others who do not have currently young involvement described their short/medium term intentions to apply changes at that level to progressively give more voice to the younger generation.

The processes identified in the survey are at leadership level for 14 organisations, traineeship/ co-production levels to 6 respondents and 5 responses regarding the involvement of youth people as their ambassadors/ influencers. The most frequent practice identified in our survey is the inclusion of children and young people in their processes of consultation and evaluation set in place around the planning and delivery of activities.

Some LCEPs employ young people to be partners, for example Elevate have a team of “Elevators” who are young people paid to advise and guide across the whole LCEP programme. On one hand having a young person's voice included like this has an impact both on the representation within the partnership and on the experience of the young person. However, there is precedence for internships or work placements to minimise the cost of labour, and it is important that this kind of work is structured around the young person's needs.⁸

An LCEP, highlights that the process of youth engagement in their co-production plan was not always straightforward, change and engagement takes time to build a relationship:

“There was a difficulty of recruitment of young people, and we said we will walk alongside with these young people. We will meet them where they are... [we will not foster] abandoned projects... (...) young people need long term, so we were in this for a long term.”

An LCEP shared their experience about the importance of creative resources of engagement:

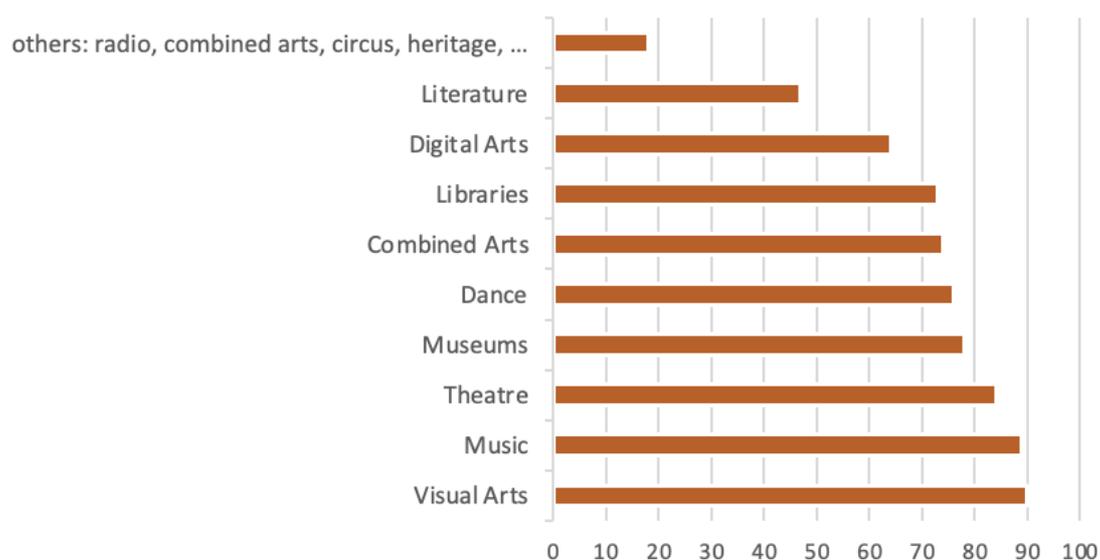
“We worked with a filmmaker for a year to work with community organisations to go out to capture on film young people that were not attending any of the arts organisation. So, it is more Community sector project to listen to the voices of young people and because it's all about how what we want is for the coach offered to be relevant and accessible, and for the

⁸ See <https://www.artquest.org.uk/wp-content/uploads/Intern-Culture-report.pdf> for reflexion on the ethics and politics of internships

buildings to be welcoming... and for young people to fill out places, offer them, but building that trust and understanding what kids want and what young people are needing in their neighbourhoods. We did that through a film project.”

The disparity of responses to our question ‘how many partners does your LCEP have?’ reflects the varied definition of what it means to be a “partner” within the LCEP. Answers to this question were recorded in a varied spectrum between 3 to 300 partners. These numbers do not correlate to those found in our analysis of QMRs from Bridges Organisations, which also presents a diverse membership at different stage of development defined by ACE. We also found during some of the interviews that there was a constant flux in number of partners. One LCEP described a sense of regret that a core partner had recently left, another LCEP described their partnership as growing. In the same way that places are living and changing, partners who make up the network of LCEPs have a level movement which means that the data representing the number of LCEP partners may lag the reality.

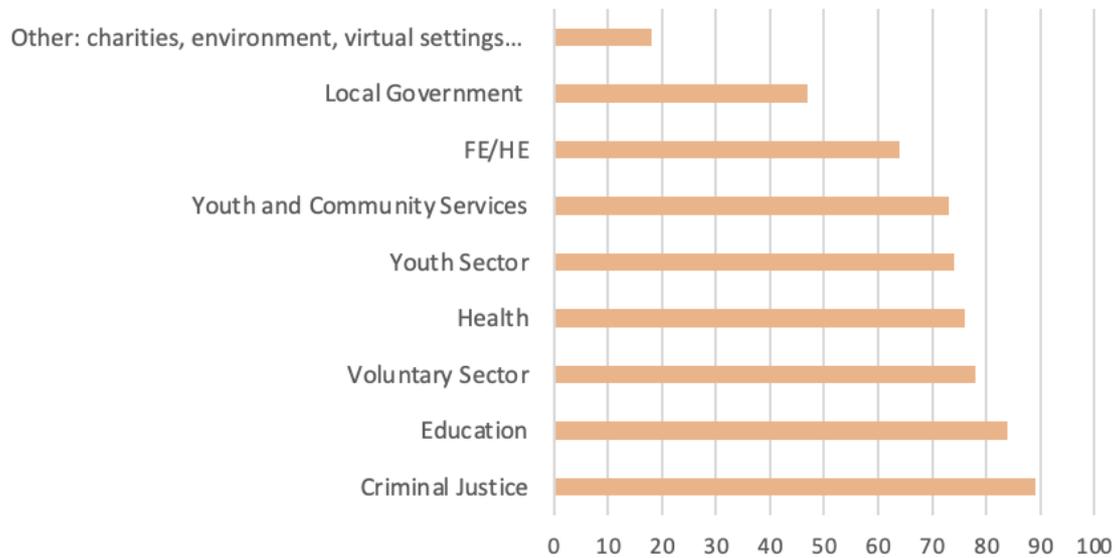
Arts subsectors in partners' delivery n=103



Graph 6: Arts subsectors in partner's delivery, data from survey 2022

The analysis of sub-sectors of LCEP partners' current delivery is spread across the different arts disciplines. The highest delivery across LCEP is in respective order of Visual Arts, Music, and Theatre.

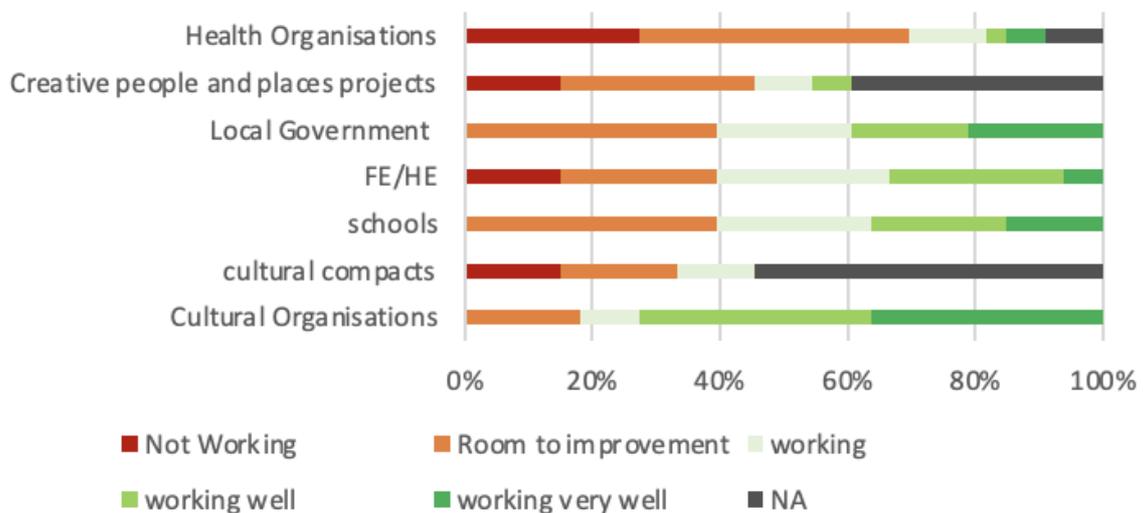
Other than Arts subsectors in partner's delivery n=103



Graph 7: Other than arts subsectors in partner's delivery, data from survey 2022

The LCEP programme is aimed at delivering outcomes in partnership with other sectors beyond artistic and cultural disciplines. The responses to our survey indicate Criminal Justice and all levels of Education are the area with higher partnership for delivery, above 80% of responses. The other subsectors were voluntary sector, health, youth sector and youth and community services.

Evaluation of work with local partners by area (%, n=102)



Graph 8: Evaluation of work with Local partners by area, data from survey 2022

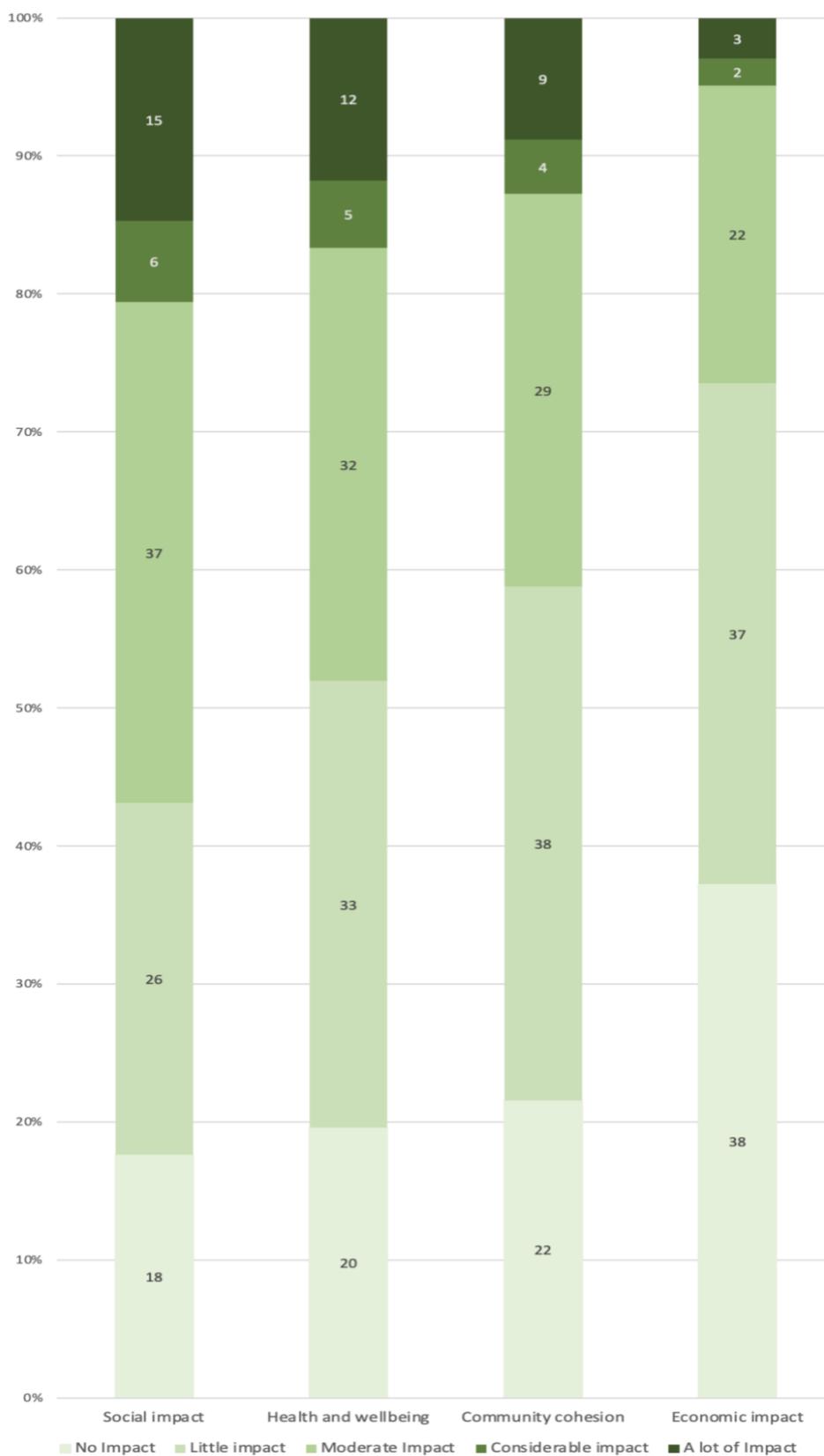
From the above areas, our respondents made an evaluation of their partnership with each of the specific subsectors. It is not surprising the cultural organisations are working well to very well as Local Governments and Schools. There is some room for improvement with FE/HE organisations, but in general also working well.

Health, specially work with mental health outcomes for young people was identified across our interviews and survey as an area of priority intervention, nevertheless the evaluation of our respondents highlights the need to improvement of actions in that area - it is the area with higher “not working” responses.

2.3. What impact do LCEPs have?

In the survey we questioned LCEPs about different dimensions of impact of their activity, that are linked with the core of this ACE partnership programme. These were, in order of higher impact to lower impact evidence of LCEP activities: (a) strengthening relationships between the arts sectors and other sectors (b) value for arts and culture, (c) development of arts and cultural education, (d) social impact (e) health and wellbeing, (f) community cohesion and (g) economic impact. The responses to this question can be seen in the graph 9 below.

Areas and levels of Impact of the LCEP
n=102



Graph 9: Areas and levels of Impact of the LCEP, data from survey 2022

The report and evidence of LCEPs across all these areas of impact is directly correlated to their place, their own stage of development, vision/mission, and their membership.

"I think this has been our biggest challenge to be honest. In setting up robust evaluation methodologies that can be shared across the partnership... and we've tried! It hasn't been easy by any stretch. I don't think it's resistance necessarily, it's just there's within people's time and energy that they have to give to the work that they're doing. Like we were, we were trying to use the mighty creatives collective impact tool, so they had a kind of collective outcomes tool, but it was just a really longwinded spreadsheet that partners were. I was supposed to collect from partners, they were supposed to collect from teachers. After a trip with you know, every post code of every child that been to everything and we did. There was just a kind of mistrust. I think that we've found it really difficult to get over in terms of the burden of time that it would take to fill out those sorts of forms.

(...) I have worked with different researchers within the university to try and develop methodologies [of evaluation and impact]. But we've ended up kind of doing it with one or two organisations rather than the whole of the partnership, which is like over 30 organisations, which is fair enough. I suppose that it would only have, I think I've just learned that there are some things you have to do in smaller groups and not expect everybody to come on board with some of these things. (LCEP)

In our case studies we developed a deeper sense of what impact looks like in terms of outcomes and how LCEPs operate it. Some examples of that follow:

a. Strengthening relationships between arts sectors and other sectors

The idea of "we are better together" is the great advocate mission of each LCEP. Cultural Education Partnerships promote of the articulation beyond the traditional heritage and arts disciplines with educational settings. In our case studies the LCEPs made collaboration to areas outside those contexts to health and wellbeing, security, youth sector, environment, technology.

In our case studies we identified the local articulation with the local stakeholders as a broader co-operation between the different sectors naturally depends on a diversity of factors, some are:

- How well *established* the LCEPs is in the place- LCEP told us about the importance of being connected to a national network bring legitimacy to their own network. "Being authoritative" means they are also invited to participate directly in the solutions for the local problems – e.g., Youth suicide prevention social health network, to which an LCEP was recently invited to attend.
- How dedicated *strategic planning and resources* are invested in this process - LCEP is taking the time to conduct research to deeply understand the needs of the place and the potential stakeholders before acting on active networking across sectors.

b. Value for arts and culture

The evaluation of the impact on the value of arts and culture also relates to “we are better together.” Each LCEP has a double sense of belonging, to locally and sectorial – being able to respond to specific needs while bringing more creative ways to address social matters. Their network acts in a cooperative way to elevate the importance of arts and culture in society. The responses to the survey and interviews have demonstrated this as a considerable outcome of impact.

c. Development of arts and cultural education

Great part of the work of being an LCEP is to lobby and deliver towards the incorporation of creative contents in the schools, not only within subject specifics but across all core subjects. “Creativity is not a distraction; it is a fundamental part of children’s development!” LCEP- addressing the work they develop towards the delivery artistic contents to schools and promote creative inclusion programmes – where children and young people learn creative skills transferable across all disciplines.

d. Social impact

There were visible outcomes of the social impact of the LCEP during lockdown, where their delivery of creative home packs supported schools in reaching more vulnerable communities - see 2.6. Covid Impact.

The importance of addressing the hyperlocal is part of the strategy shared by our interviewees. One LCEP has highlighted the need to focus on specific locations to maximise social impact on the poorest neighbourhoods of their area across the different stakeholders. This model of partnership allows to identify specific stakeholders and act on those premises:

*“As with any kind of network, uh, space, people recommend it, and its word of mouth and people bring other people. And I'm part of lots of other groups, so I'm part of the **** Citizens Group and so I've been part of the better learning team. Part of the ending youth violence. You know, network so and the through the ending Youth Violence network. We meet lots of community organisations and connecting with them.”*

e. Health and wellbeing

Many LCEPs focus on wellbeing, and activity has an impact on the mental and physical health of an area. A lot of recent work has been focused on post-lockdown recovery, for example Lambeth coordinated an arts festival of wellbeing in summer 2021 which included poetry in schools and a flash-mob attended by 3,500 young people from the borough.

“Creativity is fundamental for young people’s [mental health]! This is what children should be doing. And we know we are right, but not many people are listening...” (LCEP)

Sports and local health services and networks have been identified as valid partners with immense potential for the health and wellbeing impact outcomes, but there is a relative sense of not working/ room for improvement (see point 2.2).

f. Community cohesion

LCEPs have an impact on who is represented in culture. For example, partner within one LCEP delivered a Festival in 2021 to celebrate South Asian Heritage Month. This was the first time that region had celebrated South Asian heritage in this way (and one of the few celebrations in the county). Also, many LCEPs actively represent young people by including them in the decision making and development process. In some LCEPs young people work as ambassadors for a year in a paid advisory role, and their voice is a core part of the LCEP.

Another LCEP is bringing youth voice and set up a diversity and inclusion working group to the centre of their activity, in response to the demographic changes in the urban space.

*“As with any kind of network, uh, space, people recommend it, and its word of mouth and people bring other people. And I'm part of lots of other groups, so I'm part of the *** Citizens Group and so I've been part of the better learning team. Part of the ending youth violence. You know, network so and the through the ending Youth Violence network. We meet lots of community organisations and connecting with them.” (LCEP)*

g. Economic Impact

The Economic impact of LCEPs is harder to define within the reporting periods, 75% of the answers to our survey reported 'little' to 'no economic impact'. According to the interviews this has to do with the difficulty in measuring – both by lack of resources-tools, availability of data and staff to implement, collect and analyse this data.

There were however some economic indicators. For example, as well as advising the LCEP, the ambassadors mentioned in previous section, are paid for a yearlong development programme in creative industries. Also, partners collaborate on bringing funding into the area to deliver projects. In another region, the LCEP work with local authority and local organisations to develop funding bids for projects. They also collaborate with other sectors to fund art projects – such glass etchings designed by young people. LCEPs also use finances to support young people develop creative careers by commissioning young people to develop their logo and website story.

An LCEP describe their “young creatives” programme, which promotes professional creative skills for young people, with a clear economic impact on employability/ transferable skills:

“Economically, that's about the skills of young people, because if they're going to get jobs, they're going to need this. (...) The whole point is you cannot talk about innovation and technology and global future unless you are young and have creative skills and that should be on everyone mind. Should be on everything. What we look at the world skills and you look at Durham Commission's work. It's very, very strong.”

2.4. What is the relationship between LCEPs, Bridges, local government, and strategic partners?

LCEPs are supported by ACE's network of ten Bridge Organisations, who provide developmental and strategic support relevant to their stage of development and need.

“We have a team of freelance associates which we call our LCEP associates who support the LCEPs in the early stages, almost getting them to the point of delivery. Then we let them set sail and cut the apron strings a little and then we have a respectful but slightly more distant relationship. In those early stages. We are the convenor; we are the supporter with you know the gathering - getting people to together. But then we very quickly turn into that role of critical friend.” (Bridge Organisation)

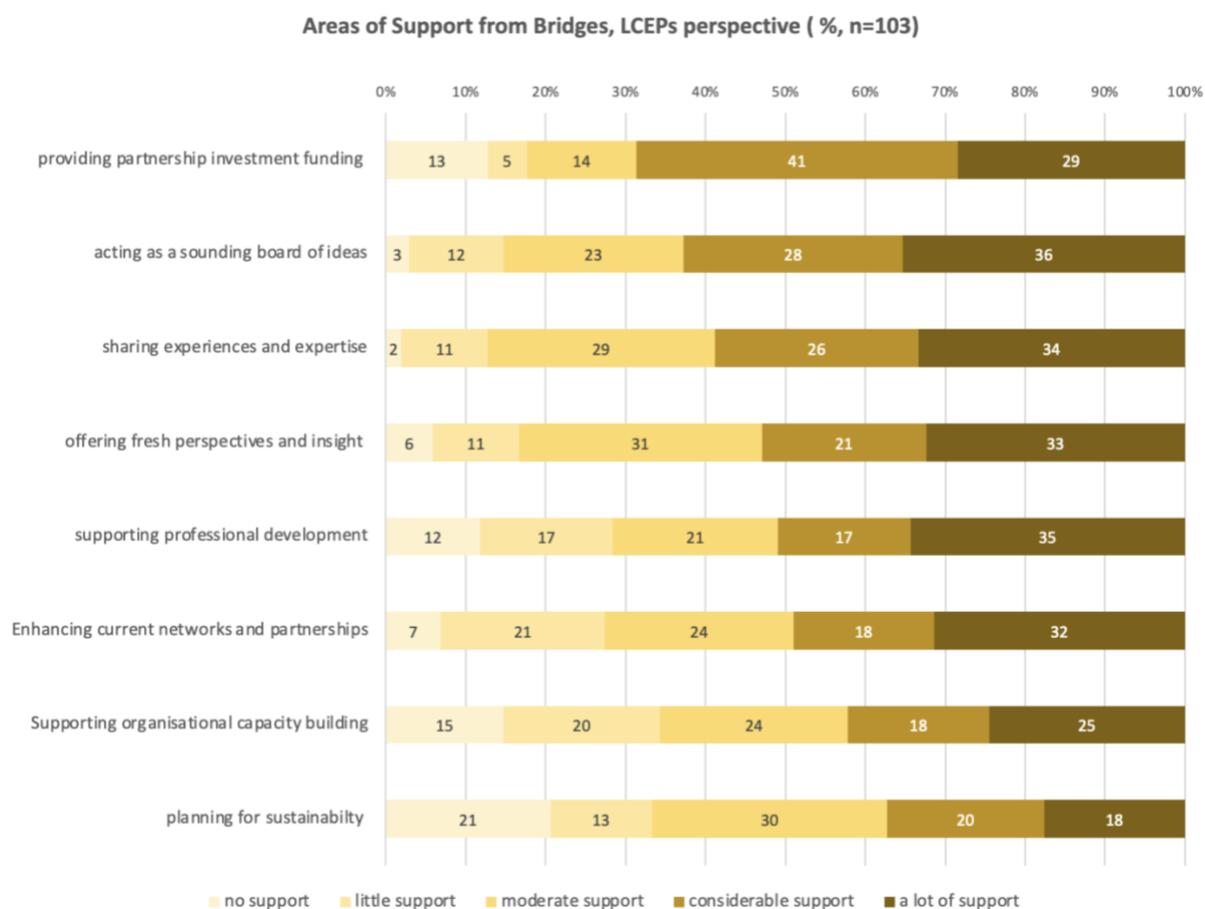
For a Northern LCEP, Curious Minds was instrumental in setting up the LCEP. They did a huge amount of development and mapping work for several years before the LCEP was set up – working in the community with arts organisations and Local Authority.

Some LCEPs have people from Bridge Organisations working in them on a regular basis – from attending partnership meetings to direct support with reporting, communications, and lobby actions. There is a natural rotation of professional opportunities between different levels and regions of the programme. We have encountered some cases where the maximisation of know-how has been reintegrated in a positive light to those involved. A staff member in an LCEP from Essex worked at Royal Opera House Bridge prior to this role, and another network manager in London also used to work at their Bridge. Both described this cross-over as beneficial to the relationship between Bridge Organisation and LCEP.

All the LCEPs we interviewed had a close relationship with Local Government. It is common to find LCEPs hosted within specific departments of Local or Combined Authorities. For example, one of our case studies is based in the Business and Cultural Development team at London Local Council, and the Associate Learning Partners positions of another case study are based in the local council. Also, there is a possibility to benefit from the structure of a Combined Authority, in our case studies, one of them is supporting the reactivation of the LCEP, and hosting it in the Culture and Tourism team of the CA.

Universities have also been identified as hosting organisations for the LCEPs network. In our LCEP case studies, who mentioned the advantage of having a grounded financial structure and the valuable support of in-house research along their process of strategic planning and evaluation.

Other strategic partnerships work to support LCEPs governance. For example, Evoke is not itself legally constituted, but hosted by Lawrence Bately Theatre, and have strategic partnership with Kirklees Theatre Trust, a registered charity.

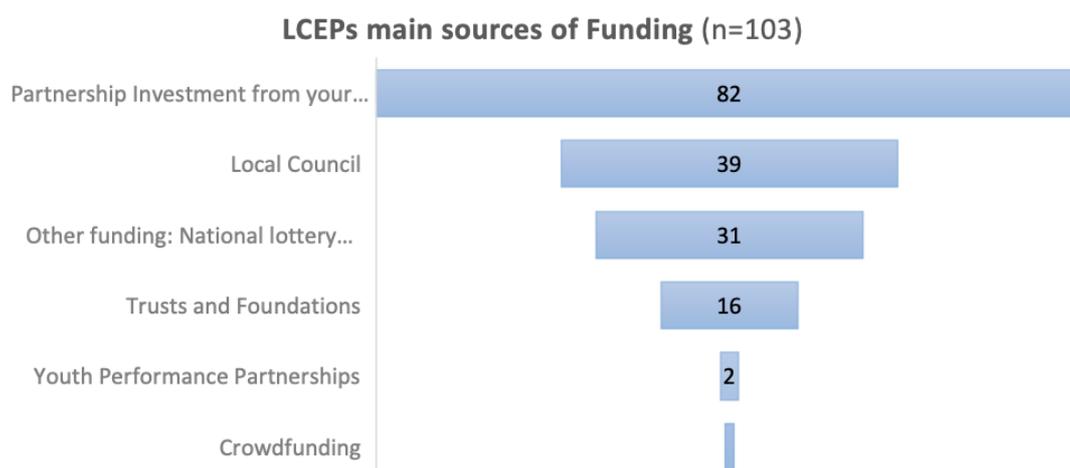


Graph 10: Areas of Support from Bridges, LCEPs perspective, data from survey, 2022

The graph above shows which areas of support the LCEP respondents get from the Bridge Organisations. 70% said that ‘providing partnership investment funding’ as considerable or a lot of support for their partnership. In addition to funding, ‘acting as a sounding board of ideas’ (64%) and operating as facilitators in ‘sharing experiences and expertise’ (60%) were those more recognised. The area of intervention where LCEPs described that they had moderate to no support from Bridges has to do with ‘planning for sustainability’.

2.5. What is the policy and funding context for LCEPs locally, regionally, and nationally?

The survey allowed us to have an insight on the diverse sources of income of the LCEPs. Their most significant source of funding is still the Investment Fund from Bridges. This fund is the at the core of their very own existence and continues to play the leading role at all stages of the LCEP: emerging, developing, established, or delivering.



Graph 11: LCEP's main sources of funding, data from survey 2022

Other sources of income identified by the survey respondents were made up of a balance between contributions from local governments and “other” types funding, like National Lottery and in-kind / hosting organisations. It is also interesting to mention that the Youth Performance Partnership does not play significant role for the LCEPs responding to our survey, nor in our case studies.

In terms of funding sustainability, in the survey we asked LCEPs about their intention to continue, extend, or diversify their funding as a partnership. LCEPs are open to continuing to apply for further Investment Funds. This is shown by the high numbers with intention to apply for the funds in the list of Table 4.

	No. LCEPs with intention to apply in next 12 months	No. LCEPs with intention to apply in next 3 years
National Portfolio	8	5
National Lottery Project Grants	45	51
Place Partnerships Funds	38	41
Other	9	3

Table 4: Intentions of funding applications in the future (in 12 months and 3 years), data from survey 2022

One of the challenges of applying for funding is resourcing and capacity. Collecting data and documenting the need for funding bids is a lengthy process. It is a catch 22 – the LCEPs we interviewed need funding to support them in developing this kind of resourcing and capacity.

*“Core funding for staffing remains the most significant challenge for *** CEPs. This is much harder to achieve than project funding and time taken to maintain this takes capacity and focus away from development and delivery priorities. We are currently covering staff costs through Partnership Investment Fund from our Bridge organisation and funding from 3 out of 4 of our local authorities. A more sustained and predictable funding stream to cover these core costs would have a significant impact on the development, reach and sustainability of CEPs.” (Survey Respondent)*

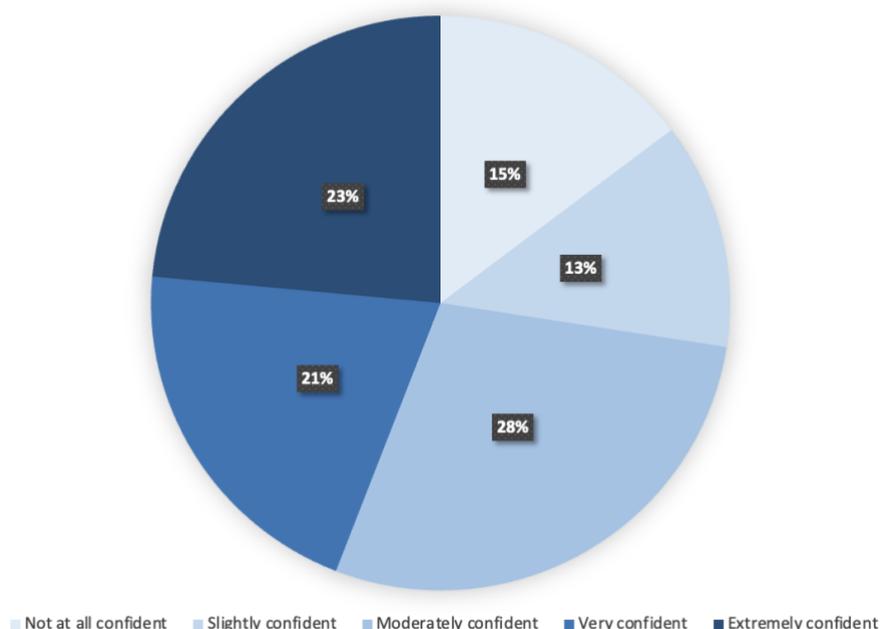
In addition, not being a charity or CIC makes finding funding more difficult. Many LCEPs have overcome this through either applying for funding through relevant partner organisations or through their strategic partner. However, LCEPs have said that there can be a conflict of interest when applying for funding with multiple partners. The partner might want to go for the funding for their own activity. Or LCEPs can feel a burden on partners to with the extra labour on top of their existing workload.

“A real challenge of the CEP is to manage the ambition in wanting to do delivery against the reality of having to raise funds to support this ambition. It can get frustrating trying to find money simply to sustain the newsletters, coordinator, web hosting fee etc... I feel at times we get focused on that to the detriment of real partnership projects that would add value to the work of the CEP. We've had great support from the bridge organisation through partnership investment and we've been focused on trying to generate additional funds for matched funding. This all takes time when we have limited back-office function and other substantive roles to fulfil in our traded organisations.” (Survey respondent)

In the survey respondents described hope and intention, but there was no clear planning or set-up to work through funding applications or bids. Like the LCEPs we interviewed, respondents found hurdles from a governance perspective - planning for longer-term periods and which legal structure will take lead on the application, and from a resourcing perspective - staff load and delivery. One respondent summarised this by saying: “I would like to - concern about time to apply” (survey respondent).

Graph 12 shows that confidence in applying for funding is not really an issue. The confidence level of applying and managing a new ACE funding is evenly distributed across a spectrum, but the majority lays on being confident to some degree.

LCEPs scale of confidence with prospective ACE funding applications (% , n=103)



Graph 12: LCEP’s scale of confidence with prospective ACE Funding application, survey 2022

Several LCEPs commented on the need for further support via core-strategic funding and training on fundraising (through ACE or peer-led events). They also wanted to have more clarity in what funding was coming up so that would help with their longer-term planning.

"We have no plans to spin out our LCEP from its current position within the Council, so this limits the types of funding available to us. It would be great if ACE were to secure some funding for LCEPs via the DfE similar to those for music education hubs." (Survey respondent)

"There is a significant lack of clarity around ACE funding plans for LCEPs. We do not know whether Bridge Organisations will exist, and we certainly don't know if we will be eligible to apply for the likes of NPO status!" (Survey respondent)

2.6 How did Covid impact LCEPs?

In this section we outline how the LCEP changed due Covid-19 pandemic, and how the picture is continuing to evolve as we start to emerge out of the pandemic. We highlight the impact of these changes on LCEPs operations, delivery, and sustainability.

The impact of Covid and government restrictions was mixed. There were some positive and some negative effects:

"...it was a very mixed picture. Some leapt into action, recognising that they had a role to play and that they could make a difference and that they could get involved in things like, you know, getting food to families and getting art supplies out to children that wouldn't otherwise have anything and others just stopped because staff were furloughed or if they're employed by the local authority, they've been redeployed to do things like answer hotlines for coffins." (Bridge)

LCEPs reported that the majority (97%) of Covid related impact was a change in delivery. One of the core issues that LCEPs experienced through the Covid restrictions was not being able to have direct contact with schools or youth services. During the restrictions access to arts and culture, as well as a free circulation in spaces of delivery, like schools, were limited.

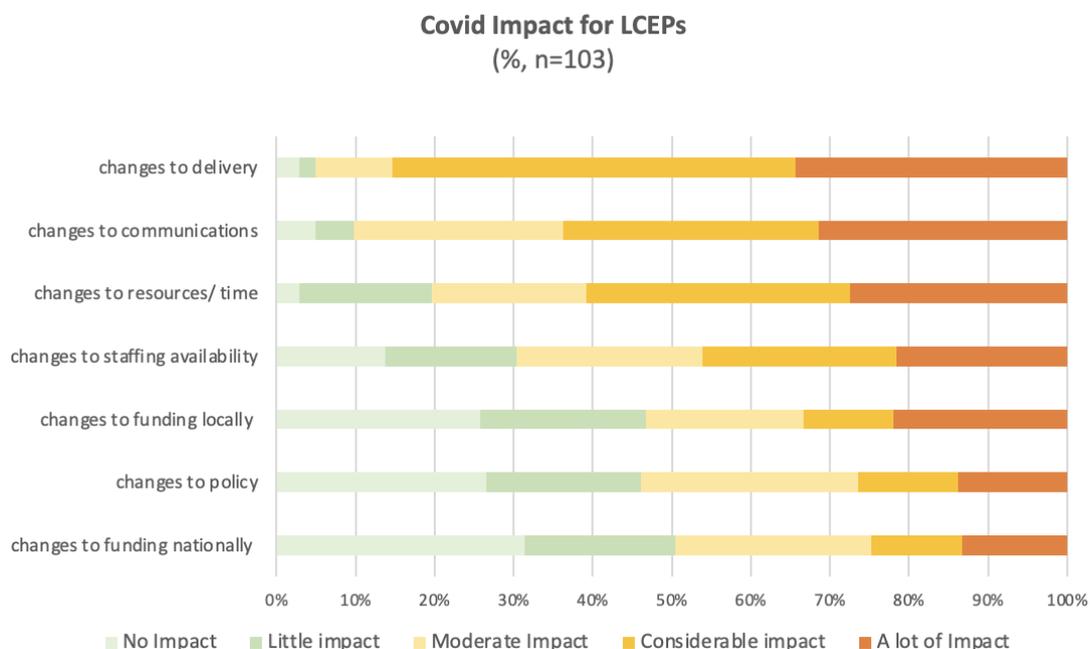
"...the COVID effect, because for two of our LCEPs one has an assistant head as its chair, and one has an executive director of a theatre as its chair. Neither of those individuals have the capacity right now to move this work forward. You know, one of them is trying to reopen the theatre and has no head space left for thinking about local cultural education partnerships. The other one is an assistant head in a school that has had to spend our whole summer holiday to timetable in everything that happens in the school. It has been absolute chaos. The assistant head is trying to fix all the challenges that come up in our school...COVID really had a detrimental effect." (Bridge)

In interviews LCEPs expressed that the lockdowns were periods of reinventing their work with some of the most vulnerable children and global provision. Some LCEPs changed their delivery strategy, and rather than direct contact with young people, they programmed CPD for teachers. However, when it comes to delivery of activity for young people the feeling was more mixed. While there have been some interesting discoveries about the benefits of delivering virtually, overall, many LCEPs encountered considerable 'virtual fatigue' for some young people,

“During covid, you know we I think we stepped in... I know a couple of my colleagues stepped into roles that perhaps they hadn't played LCEPs before in terms of leadership roles to keep people coming together to facilitate and support.” (Bridge)

“I was busier than ever, and you know, working from home and developing projects that we would just never have thought off like six months before. And so, I think having challenge and having that kind of the convener role there to keep people feeling part of something even though we're all quite isolated was actually really useful. I think, but obviously the challenges of feeling isolated or feeling like your own organisation is, to, you know, tumbling or something through COVID. That was obviously hard for most people. But I think we challenged and supported those arts professionals working in the sector to kind of feel like we were, you know, we were able to meet each other and have those kinds of frank and honest conversations about what we were trying to do and by coming up with projects where different organisations could contribute something to a wider to a wider initiative.” (...) “What we've been developing over the last 18 months [of covid 19 period], is a is a program called the cultural rucksack for schools. So, the cultural rucksack is our collaborative work with schools, and it's taken home. It's been in some ways, you know, the impact of COVID has helped us develop that in a slower way, which is meant brought a wider ownership of it rather than just kind of saying here it is. We've been able to kind of have lots more conversations to shape it... and do things.” (LCEP)

“For those organisations emerging as an LCEP, COVID-19 may also have delayed the process of networking- “We have talked about [the LCEP reset and] applied for the IF before the pandemic, and then the pandemic hit and then. So, we sort of came back to it once we sort of left, [during pandemic] everyone started to be focusing on their own stuff and so.” (LCEP)



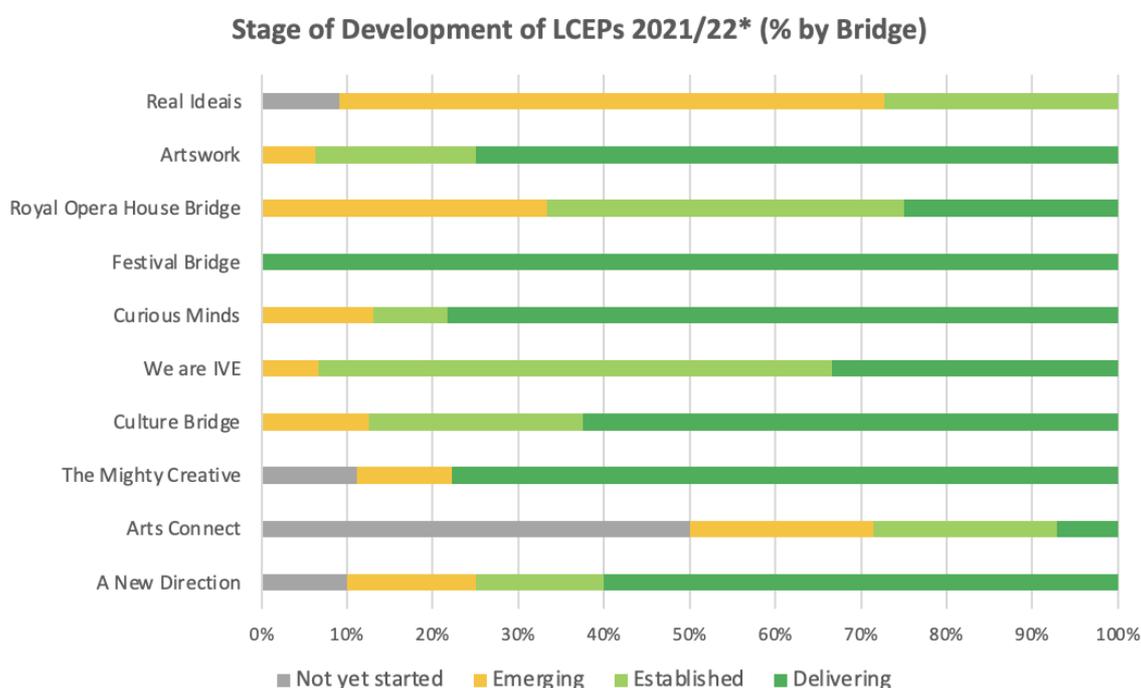
Graph 13: Covid Impact for LCEPs, percentual data from survey 2022

92% of LCEPs reported that Covid had an impact on changes in communication. Meetings moved online, which made them more regular and better attended. For some partners found

virtual meetings preferable. In some cases, due to the specificities of the rural areas or wide geographical distribution of partners in the LCEP, online meetings enabled more partners to join.

3. Bridge Organisation Activity

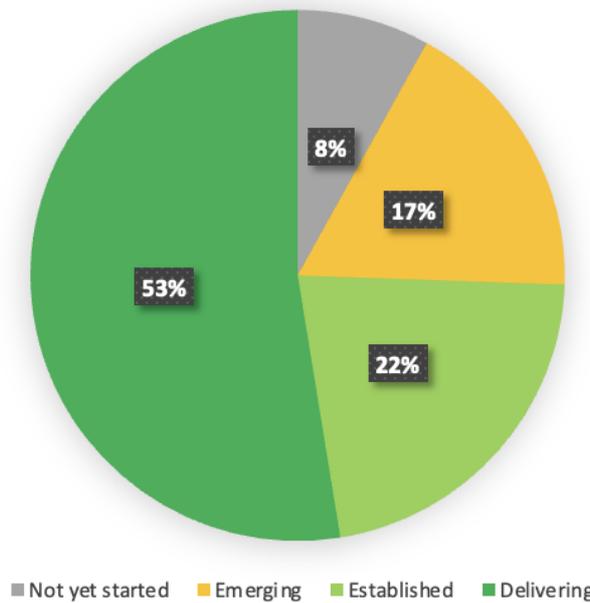
In this section we have analysed KPI data from the QMRs. The intention with this analysis is to build a comparative current perspective of the Bridge Organisation activity. We used the most recent data available for each organization (QMRs for July 2021 and October 2021). This quantitative comparison is a supplement to individual interviews, where the specificities of each place and the interaction of these specificities with the LCEPs are articulated.



Graph 14: Stage of Development of LCEPs percentages by Bridge, data from Bridges Q3, 2021 report; except for Culture Bridge and Real Ideas – available end of year 2020/21

There is no uniformity in the dimension of geographical area of support, neither in numbers of LCEPs that each Bridge organisation undertakes responsibility. The state of development of LCEPs in their region depends, amongst other factors, on the cultural vibrancy of their areas and how well established the partnership culture is and emergence of new organisations. Graph 14 shows a percentual image of that movement of regeneration and established delivery.

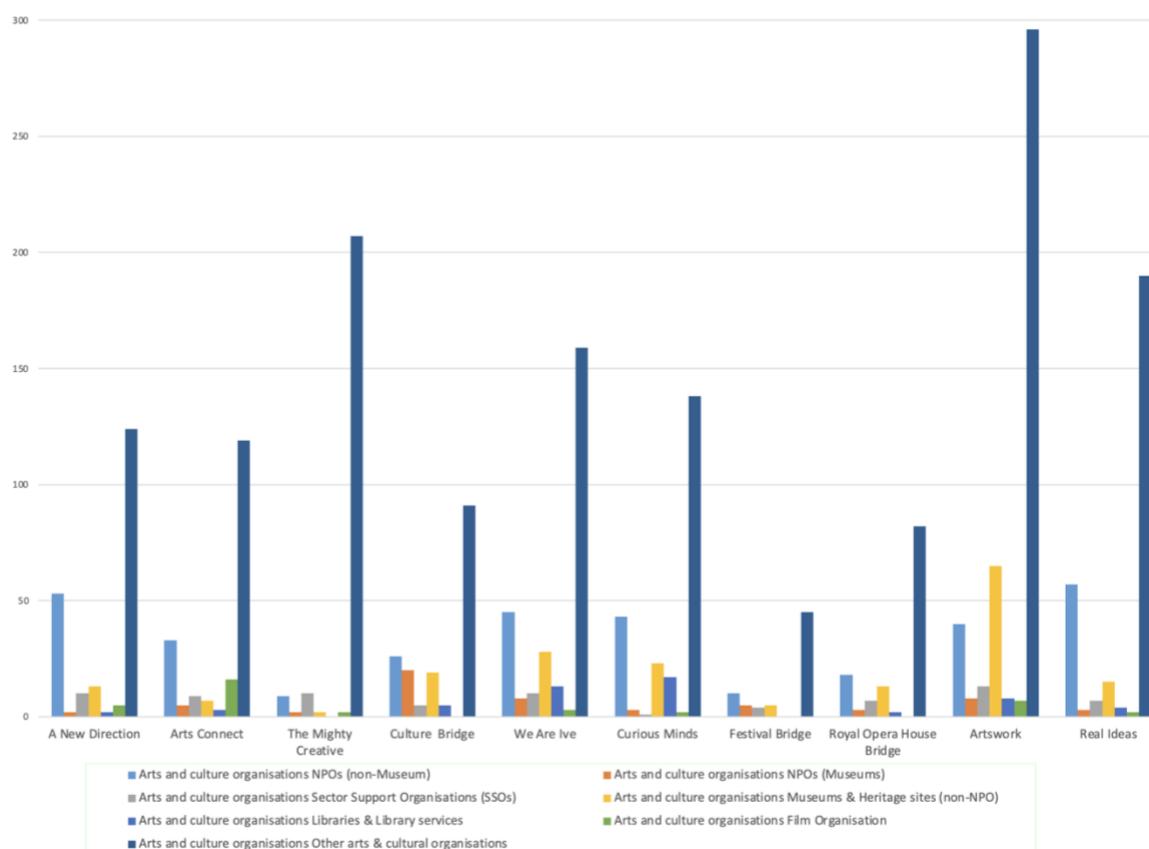
National distribution of LCEPs by Stage of Development 2021/22*



Graph 15: National distribution of LCEPs by stage of development, * data from Bridges Q3, 2021 report; except for Culture Bridge and Real Ideas – available end of year 2020/21

Graph 15 shows the national distribution of LCEPs by stages of development and illustrates that the majority of LCEPs are delivering across the country. If we analyse it by region: the South West has the least LCEPs (11), at any stage of development, and does not currently have any delivering LCEPs. London follows with 20 LCEPs in the period reported, and very strong level of delivery. The Midlands has secure delivery in their LCEPs and is in the process of recruiting new partnerships. The South East and the North have very similar stages of development: strong delivery, significant number of established LCEPs and a few emerging. The area with highest delivery is the North, who reported 28 out of 46 LCEPs delivering.

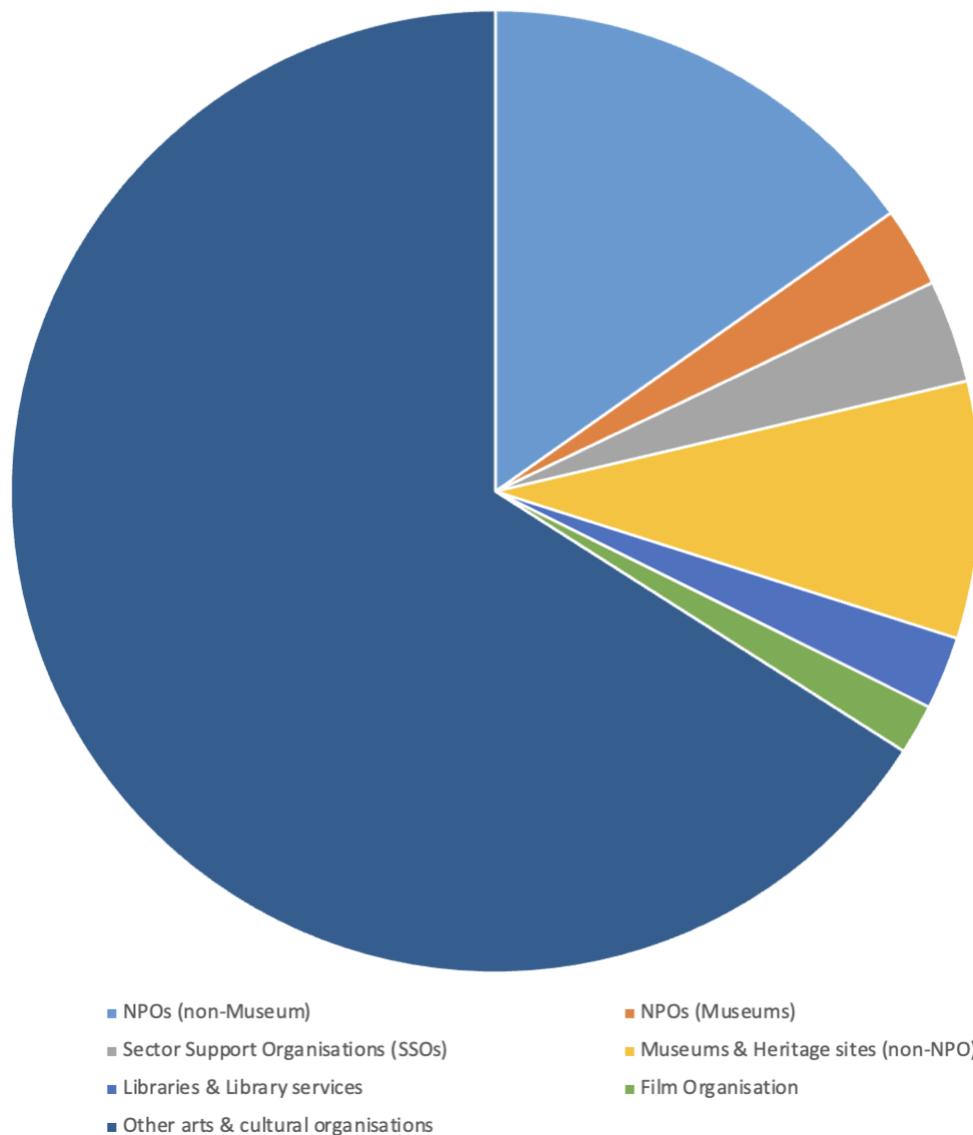
Arts and Culture LCEPs Partner Organisations, by type, by Bridge
(2021/22*)



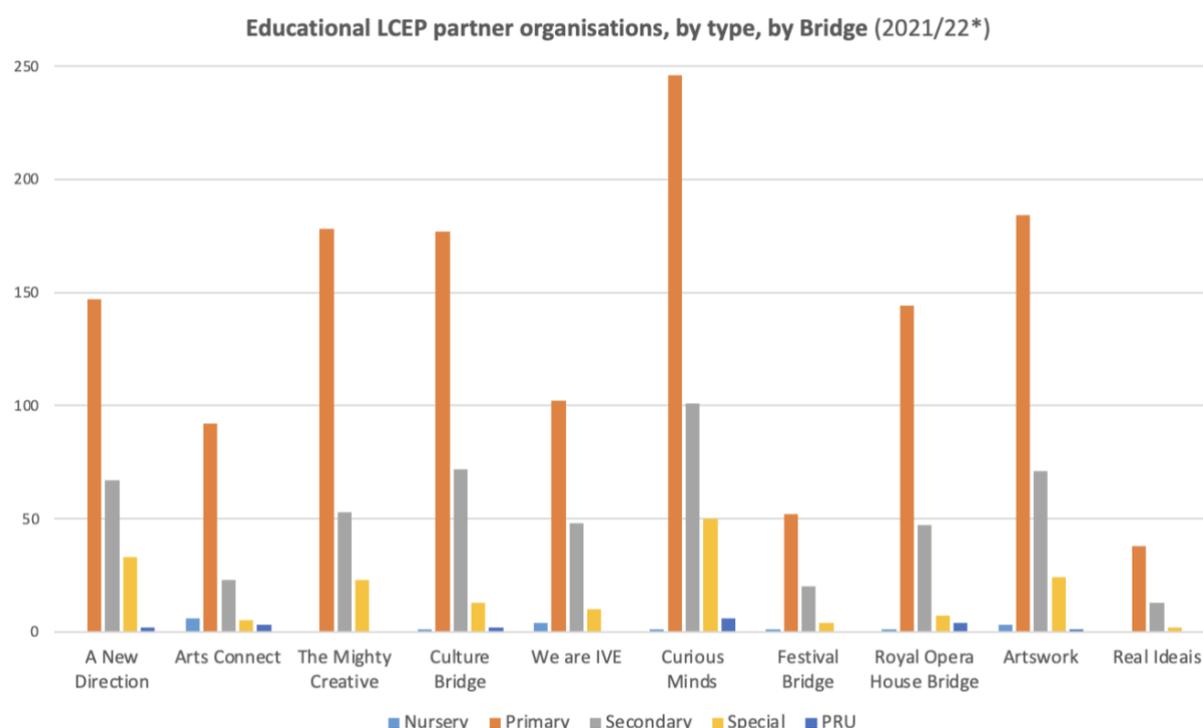
Graph 16: Arts and Culture LCEPs Partner Organisations, by Bridge, by Type, data from Bridges Q3, 2021 report; except for Culture Bridge, End of Year 2020/21

In terms of arts and culture sectors, the variance of partners depends once more on the location of each Bridge. Overall LCEPs are actively working with National Portfolio Organisations, Museums and Heritage sites, and “other arts & cultural organisations” (either on a smaller scale or combined disciplines). Volume wise, Artsworld and We are IVE have higher numbers of artistic interactions reported.

National distribution of Arts and Culture LCEPs Partners Organisations, by Type (2021/22*)



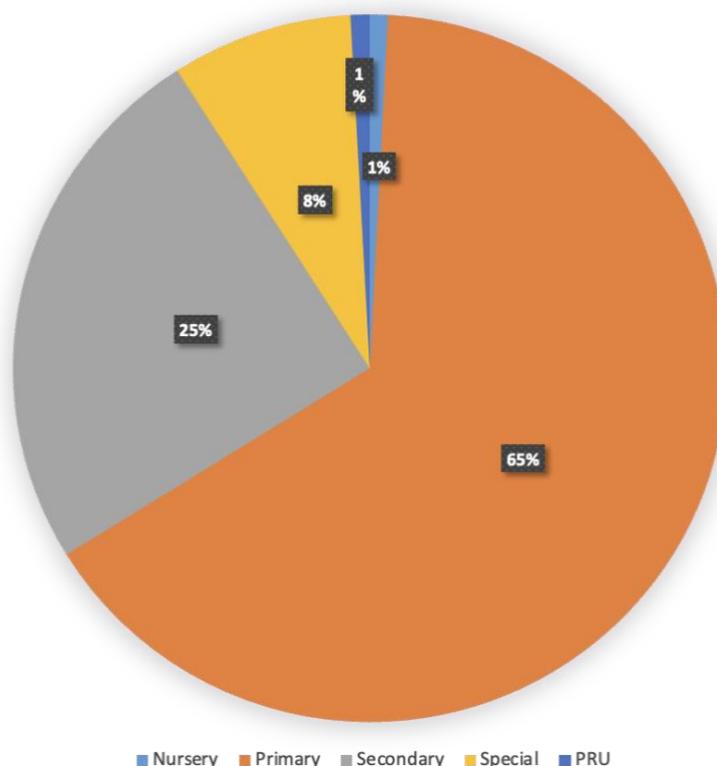
Graph 17: National distribution of Arts and Culture LCEPs Partner Organisations, by Type; data from Bridges Q3, 2021 report; except for Culture Bridge, End of Year 2020/21



Graph 18: Educational LCEPs partner organisations, by type, by Bridge, *data from Bridges Q3, 2021 report; except for Culture Bridge, End of Year 2020/21

Curious Minds Bridge have reported the highest number of educational partners. In terms of levels of education, primary school partners are the most constant and regular across all LCEPs data. Graph 19 shows that 65% of organisations engage with the programme at Primary Education level. Early Years (nursery) and Pupil Referral Units (PRU) have very limited engagement across the board. Analysing data from pre-pandemic we could identify that there are some shifts across levels of educations. For example, Festival Bridge had 16 early years partners in 2019/20, which was reduced to only 1 partner in 2021/22. In a similar way, Real Ideas worked with 5 Pupil Referral Units before the pandemic, and those partners are no longer working together.

National distribution Educational LCEP partner organisations by type (2021/22*)



Graph 19: National distribution of Educational LCEPs partner organisations, by type, *data from Bridges Q3, 2021 report; except for Culture Bridge, End of Year 2020/21

4. National Forecast for LCEP development and delivery 2021-2024

Key opportunities

- Depth and breadth of networks-partnerships-sustainability
- Joining up of government policy
- Mapping good practice across LCEP, such as lead partners as universities, local authorities, charity status, or strategic direction.
- Funding alternatives such as the UK Gov Levelling Up or Shared Prosperity funds, or local covid recovery funds.
- Focused knowledge sharing such as around topics, on issues or challenges, or cross-regional locations that are geographically close
- Promote alliances with local Further Education / High Education Institutions to support the building of sustainable knowledge of needs, evidence, and evaluation of practices

Challenges

- Largely reliant on volunteers and-or 'the energy' and enthusiasm or interests of individuals.

- Keeping up-to date with education-learning issues and current research etc. This is because of a lack of knowledge, input from educationalists, of the wider education context.
- Relying on project-based funding that is time limited
- Attempts to create partnerships across sectors which have no real understanding of the impact of arts and culture in their practice and the potential of joint action or are already under pressure to deliver (ex. Health)
- Not having capacity to apply for funding

Funding needs

- Core infrastructural funding to fund key roles longer term. This is based on responses from all the interviewees- LCEPs need teams to manage the partnership, fundraise for future activities etc., and deliver the activity.

Support needs

- Need more connections with other LCEPs – all interviewees said they learned so much from sharing experiences with fellow LCEPs and this was valuable to them in their development and progress.

5. Considerations for ACE's approach to LCEPs

This section outlines considerations for ACE's approach to LCEPs based on the synthesis of the analysis of the data captured in this programme of rapid research. We have organised the considerations into four themes: *Who are we / Where is the energy coming from? / What is the money for? / How can we learn from and with each other?*

Who are We?

LCEPs have evolved and changed in the last 10 years and there is a perceived need for a transparent, more active, and understandable purpose and scope.

This links with ACE to work consistently in the delivering the message: creative skills are fundamental skills for life and more transferable than any other in academic/ professional context. Working on broadly defined visible social-economic and financial outcomes- allocating funding to systematise this information and make it visible to all stakeholders.

"From my point of view, there's a huge degree of frustration. We're entering the end of this phase of this funding agreement and to be doing this research now...is like what are you doing? Quite frankly, it could have done 18 months ago and preparing for whatever comes next. I know there's a pandemic, but there is a massive lack of communication about this. We're in the dark and it's hugely frustrating. Everybody is guessing." (Anonymous)

"One of my worries is this uncertainty. We are feeling like we've been abandoned, the forgotten child. There's nothing in the Let's Create strategy about LCEPs, maybe mentioned once in a sentence in the delivery plan" (Anonymous)

As stated above majority of LCEPs are informally structured, with no obligation to be legally established to access the support from Bridges, and this gives value to the potentiality of the programme. While the scope of this report is to draw a characterisation of the LCEPs, a

further investigation on the specificities of the value of legal constitution and the performance of the LCEP would be advised to understand its best practices as our case studies are not conclusive with that regard.

Where is the energy coming from?

Interviewees consistently communicated the need for succession planning to support the sustainability of LCEPs, particularly in the areas of human resource and increased, knowledge and funding to support and enable long-term progress and impact.

The BOP Consulting Final Report of Research into Local Cultural Education Partnerships (2019) stated that the 'Bridge Organisations have done a huge amount of work to develop the number and scale of LCEPs. Feeling that they can now take more of a 'noses in, fingers out' role' (p. 25). While in 2021-22 this statement still holds true the Bridge Organisations have also been focussing on the planning and preparation for their obsolescence.

"...everything we are doing now is about being sustainable. We're on a 3-year funding agreement and we didn't expect to get renewal. So, what can we do that will ... give us some sort of legacy to the work we do?" (Bridge)

This has manifested in the preparation for sustainability-succession planning of LCEPs through capacity building and leadership supporting not only the depth and breadth of strategic positioning of the LCEP within place but also on identifying 'Where is the energy coming from?'

"it's about the most relevant individuals to be having that conversation and it's largely to do with where the energy is. There are definite commonalities, you know, in terms of some of the things, structures etc. that we help put in place, but there are patterns in terms of where the energy is, ... place based cultural education partnerships- is about where the energy is." (Bridge)

Building community capacity supports successful implementation and supports the responsiveness to local needs and issues. While flexibility and inclusivity of the local specificities and needs is one of the LCEPs strengths, the possibility of a shared common ground of experiences and guidelines was one of the major foci across our interviews, a sustainability of knowledge.

The opportunity to learn from others is at the centre of the LCEP concept of partnership, moving beyond its hyperlocality and supporting ongoing capacity building and leadership. The players in LCEPs change (see case studies) and so to support sustainability there is a need to support the 'energy' in places- the people- and not relying on the same people all the time. Additionally, sustainability of resources through financial longer terms can then support the operation of indicators of performance and impact which are more aligned with the nature of local partnerships, community building and educational outcomes.

What is the money for?

To ensure that LCEPs are agile and flexible in responding to place interest and needs proactive-core funding is needed.

In the interviews participants consistently communicated the importance of core funding to proactively support LCEPs' agility in responding to place interest and needs as creating positive change in local communities means working across different functional areas (health, social care, employment, and training, etc.) and across the different sectors (voluntary, public, and private).

The provision of core funding, in a place where finances are scarce, is to mobilise and make the most of all available local resources. This is what the LCEPs are doing, they are leading on the brokering of relationships between different sectors and services to the benefit of local people and-or develop initiatives aimed at leveraging investment-activities in under-invested areas,

"it's about strategic development and this has made some real inroads and I think I would be saddened to see just getting project money. Because it would turn them into something else, but if they had money to continue that strategic development to keep building partnerships and relationships, testing out ideas, doing action research and then when things happen quite locally, you're able to respond to them rather than project oriented that had specific outcomes.

If you hand people bags of cash they're focused on the bags of cash, its overwhelming. But when we say, OK, we've got no money, what are we going to do? it changes the conversation entirely. It's about a balance. I think throwing money at LCEPs would be a mistake but giving them enough money to survive is key to innovating and creating something for a long time"
(Bridge)

Core funding can support and increase the resilience in communities as the funding can be a catalyst to the change that local people aspire to but need support to achieve. Core funding can also have a generic purpose; for example, improving quality of life in a particular area or a more specific purpose such as reducing poverty or giving children a better start in life etc.

Core funding that supports:

- proactive ongoing sustainable strategic positioning and planning but also responds to place interest and needs as they occur-happen.
- a Network Manager and Creative Education Officer in each LCEP, so that there is a dual focus between developing the network of partnerships and the cultural learning activity.
- training and support for LCEPs to enable Children and Young People agency in their roles in the partnership. Offering placements for CYP and training for LCEPs in how this can be achieved. i.e., role on the committees-LCEPs- enable the voice- agency.

How can we learn from and with each other?

To recognise and acknowledge what LCEPs are achieving, how it is being achieved and to support progressive impact (socio-economic-cultural, health and wellbeing) and learning the 'right questions' need to be asked, analysed, and shared.

To fully support an understanding of place-based initiatives in terms of purpose, needs, successes and impact etc., information is needed that that garners knowledge of the

relational understanding of the specificities of place and consequently the each LCEP ie. different places, different relationships-meanings of place and different place interests and needs etc.

Collecting information-data of relational variables/factors such as perception of area, perception of difficulties, challenges etc. can enable the mapping of a place, a sense of place and can facilitate a depth of learning of not only the needs of these places, but also a sense of place/belonging. This can result in a strong step forward to rethinking geographic distribution and new geographies (categories/descriptors of place) to support the distribution and focus of funding.

This would also result in a richer, deeper understanding and knowledge of the interests and needs of these places, and the impacts that LCEPs have,

“Understanding of what cultural education is across the country and how you would measure and how you track participation and change? How you track change in all these places is one of the biggest things we need to do. We then can learn from that and build on it” (Bridge)

Additionally, consistent data capture (including qualitative data), analysis and critical engagement with findings was communicated as a need. This would enable a deeper understanding of what success is and a more holistic picture-narrative of how relationships are developed managed and maintained,

“The challenge with the monitoring and reporting is that the questions that are being asked, are the wrong questions, and the holding of the data has not been managed for five years. There's something so much more subtle and nuanced happening that is just not being captured” (Anonymous)

A lot of the work that LCEPs do/is done can be perceived as ‘under the radar’.

“...we they are having an impact and when they put so much effort in and it's all voluntary. Where is the recognition, where is the national recognition for what they've achieved? Where is that moment of celebration? there just isn't an end. All they need is at least a moment in time, to say wow, look what you've done.” (Bridge)

Formal/official recognition of the impact/work that is going on would also enable a sharing of practices- knowledge exchange as the work becomes more public-known. i.e., Website with case studies- this would also contribute to a holistic knowledge and understanding of LCEPs and the progressive impact they are having.

6. Methodology

Our approach was based on four streams of activity that ran concurrently. The four activity streams were: (1) interviews with 10 x Bridge Organisations and 9 x LCEPs, (2) a national survey of LCEPs, (3) a literature review of quarterly monitoring reports, and (4) mapping LCEPs partners geographically on a digital map.

6.1. Interviews

Interviews were conducted with the ten Bridge Organisations and nine LCEPs (see appendix for list of interviewees).⁹ LCEPs were selected for interview based on suggestions from Bridges and the activity they reported in the QMRs. We ensured that a range of LCEPs were interviewed, and aimed for diversity in stages of development, geographic location, and size of LCEP.

We based the research questions for the interviews on the ACE Scope of Requirements. We also took a Feminist Research approach that empowers both the interviewee and interviewer through supporting ‘talk back.’ Discussion follows whatever direction may be appropriate, as opposed to solely following a predetermined agenda.¹⁰ This enabled flexibility in the interview process, where interviewees ‘funnelled’ the conversations through asking their own questions, and probed ideas that they thought were relevant or problematic in terms of their understandings and experiences.

Drafts of the LCEP case studies were provided to the relevant interviewees, prior to the completion of the report, for fact-checking and to ensure clarity of information.

6.2. Survey

The online survey was disseminated to LCEPs by Bridge Organisations and was open from 7 December 2021 - 7 January 2022. It had an outstanding response rate with 112 respondents. We also developed a survey for wider partner organisations. However, due to time constraints the analysis provided in this report focussed solely on the LCEP lead survey responses. Links for both surveys was provided to ACE, in addition to this report.

We made the survey accessible through using plain language, testing in advance, clear formatting, and simple layout. We also used software with a screen reader function. ACE provided feedback on the content of a draft survey, and this feedback was incorporated into the design.

6.3. Literature review

We reviewed QMRs which were provided by ACE in the first few weeks of the project. The initial analysis of QMRs from 2021 provided content for the survey and the interview questions with Bridges and LCEPs.

The following was provided by ACE: quarterly management reports from Bridge Organisations; interim, year-end, and final evaluation reports; and other relevant reports as identified by ACE. There were gaps or variations in the reporting (such as discrepancies in the QMRs data), and this resulted in our use of mapping.

6.4. Mapping

To gain a more relational understanding of the LCEPs location, we undertook a mapping process. We used QMR data to geographically locate 1,408 LCEP partner organisations.

⁹ We aimed to interview 10 LCEPs, but this was not possible due to the short timeframe of the research.

¹⁰ see Further Reading (section 8)

The map visually identifies the reach and positioning of LCEPs across the country, giving a sense of their scale and scope.

The mapping process revealed that there were inconsistencies in reporting. For example, we supplemented QMR data with information from Bridge / LCEP websites, and by using registered address information from Companies House or the Charity Register.

Link to map: <https://tinyurl.com/LCEP-map>

6.5. Contact details

In attempting to communicate with LCEP partner organisations directly, we found that some of the contact details were not up to date. This is partly due to staff turnover, but we found there were also discrepancies in reporting, where some Bridge Organisations provided email addresses, others postal addresses, and in some cases Lead Partner details were missing.

We mitigated this through a thorough cross-checking contact details with Bridge Organisation or through visiting the LCEP websites. This data was provided to ACE in addition to this report.

7. Author information

Goldsmiths has a long history of partnering with local, national, and global education institutions and cultural organisations. Together, this experience, expertise and vision underpins the robust methodology of the project, that is mindful of the organisations and young people at the heart of LCEPs' mission. The research team consists of: Anthony Crowther, Sara Martins, Tara Page, Becca Rose Glowacki, Tom Steer.

Sara Martins is a social researcher and trained arts manager with considerable experience in academic consultancy for private agencies and public sectors. Sara's expertise lies in the cultural policies spectrum. Sara's recent work includes analysis of European, national, and local arts funding programmes; measuring institutional performance and audiences; production of indicators for socio-economic impact of arts; evaluation on the diversity of the arts; international comparison for the fashion industry; survey on festival audiences and evaluation of impacts of artistic education. Sara is currently working as a data and performance analyst for a local youth sector organisation, in parallel with her current PhD, where she is analysing the evolution of cultural policies in articulation with the processes of institutional decolonisation.

Dr Tara Page is a senior lecturer in Goldsmiths' department of Educational Studies, member of the Research Centre for Arts and Learning, and Academic Director of International Development and International Partnerships (IDAP). Tara is an experienced academic successfully working with communities, arts organisations and funding bodies as a researcher, practitioner, and assessor. Tara's artist researcher teacher praxis brings creative philosophy together with practice and theory advancing new ways of understanding the importance of 'where' to who we are and how we are and how both the presence and absence of matter teaches us, where pedagogy is conceived as an open, continuously

made, and remade praxis that is embodied, placed, material, generative, emancipatory and enables social and educational change.

Becca Rose Głowacki is a lecturer and programme lead for the MA Designing Education in Goldsmiths' department of Design. Głowacki is currently carrying out an AHRC-funded PhD specialising in community computing-arts education. Becca has worked extensively with third sector organisations such as Knowle West Media Centre and Watershed in Bristol to develop computing-arts learning activities and has a background in graphic design with extensive knowledge and skills in illustration and visual communication.

Goldsmiths' Research and Enterprise Team supports research and knowledge exchange activity across Goldsmiths. The team, including **Tom Steer** and **Anthony Crowther**, have worked on several contract research and consultancy projects in recent years, notably: Evaluation into the needs and challenges of creative businesses in Lewisham Creative Enterprise Zone; Evaluation of EY Foundation employability programme; Evaluation of Lewisham Covid-19 Emergency Response Hub.

8. Appendices

Bridge Interviewees

Michael Corley	Festival Bridge - East
Sally Manser	Royal Opera House Bridge - East
Kelly Matthews	Royal Opera House Bridge - East
Emily Bowman	The Mighty Creatives - East Midlands
Nick Owen	The Mighty Creatives - East Midlands
Steve Moffit	A New Direction - London
Hannah Newman	A New Direction - London
Bill Griffiths	Tyne & Wear Archives and Museums (Culture Bridge) - North East
Derri Burdon	Curious Minds- North West
Louise Hesketh	Curious Minds - North West
Richard Beales	Artsworld - South East
Louise Govier	Artsworld - South East
Lucy Marder	Artsworld - South East
Beatrice Prosser-Snelling	Artsworld - South East
Ruth Taylor	Artsworld - South East
Lindsey Hall	Real Ideas Org - South West
Lucy Carlton-Walker	Arts Connect - West Midlands
Rob Elkington	Arts Connect - West Midlands
Pepita Hanna	Arts Connect - West Midlands
Clare Mitchell	Arts Connect - West Midlands
Verity Clarke	We are IVE - Yorkshire and the Humber

LCEP Interviewees

Philip Aves	Lowestoft Rising LCEP
Greg Bond	Evoke (Kirklees) LCEP

Francesca Skelton	MAKE (Milton Keynes) LCEP
Heather Walker	Tees Valley LCEP
Cathy Mahmood	ChalleNGe (Nottingham) LCEP
Alice Edwards	Elevate (Lambeth) LCEP
Jess Rotherham	Wigan LCEP
Sally Smith	Wigan LCEP
Roxie Curry	Thurrock LCEP

References and Further Reading

BOP Consulting (2019). Final Report. Research into Local Cultural Education Partnerships. Arts Council England. London.

Gray, C. & Malins, J., (2004), *Visualizing Research: a guide to the research process in Art and Design*. Ashgate. Farnham, UK.

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Factsheets: overview for each of the ACE areas

Rapid Research and Analysis of Local Cultural Education Partnerships
February 2022

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Introduction

To provide an area overview we compiled a set of 10 “factsheets”. The factsheets are organised into ACE areas (London, Midlands, North, South East, and South West), and they are broken down into Bridge organisations. They provide an insight into some of the recently reported activity (from 2021), geographic distribution, and key data points based on QMR from 2018-21. These factsheets allow for quick access information on LCEP activity. Below are notes on how we have organised the information.

Map and Legend

Link to map: <https://tinyurl.com/LCEP-map>

We used location data from the quarterly monitoring reports to map all LCEP partners within each Bridge area. Within the 122 LCEPs there are 1,418 partner organisations, which are colour coded according to which LCEP they are (see ledgers below).

Visualising LCEP partner organisations in this way helps to describe the LCEP characteristics, which include: the geography of the Bridge regions; the scale of LCEPs (both geographic distributions and number of partner organisations); geographic gaps in LCEP; and the types of partner organisations involved.

We have included screenshots in this document for reference.

Number of LCEPs

We have included the number of LCEPs reported in 2021/22, how many were mapped by us, and how many partner organisations are part of each LCEP. There were inconsistencies in the numbers reported and active LCEPs, and this is also shown.

Summary of activity

There is a summary of activities that LCEPs and Bridges have reported. Given the limited timescale and broad scope of the reporting, we have based this information on recent activities reported in the 2021 QMRs. This is not a comprehensive list of all activity reported (please refer to the QMRs for this). We have synthesised and summarised selected activity to give a general overview and flavour of the kinds of LCEP activity in each bridge area.

Quantitative Data

We analysed KPI data from the QMRs. The intention with this analysis is to build a comparative current perspective of the Bridge Organisation activity. We used the most recent data available for each organization (QMRs for July 2021 and October 2021).

LONDON

A New Direction (London)



Active LCEPs	
Barnet & Culture for Youth	Greenwich CEP
Bellingham (LB Lewisham)	Hammersmith & Fulham LCEP
Brent CEP	Haringey CEP
Camden Spark	Hounslow CEP
Creative Bexley	Inspiring Futures (Barking & Dagenham)
Creative Wandsworth	Islington CEP
Croydon LCEP	Lambeth CEP
Culture Mile Learning	Southwark CEP
Ealing CEP	Waltham Forest
East London	

No. of LCEPs mapped: 19

No. of LCEP partners mapped: 178

Key Activity based on 2021 reporting

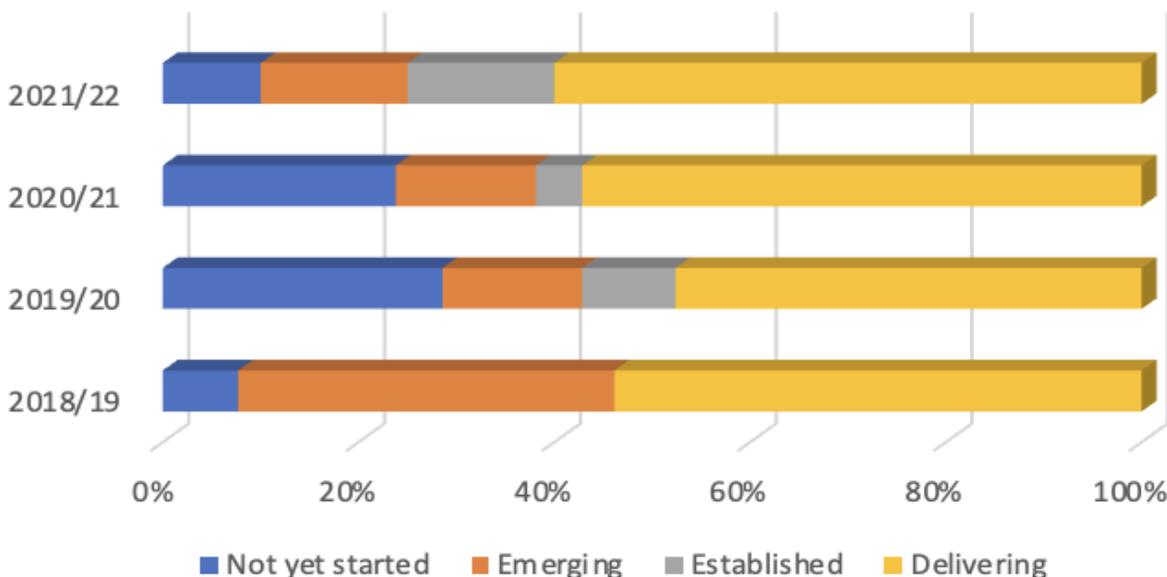
There were several funding successes in 2021 reporting, such as Barking & Dagenham receiving Paul Hamlyn Foundation Teacher Development Fund, and Croydon getting funding from Jack Petchey Foundation and the Youth Endowment Fund.

Activities included: Inspire Festival at Barking & Dagenham (<https://www.lbbd.gov.uk/inspire>); Creative Careers development sessions for disabled young people aged 16-24 in Barnet; a mini conference to share the work of the partnership with the borough of Greenwich; “Out West in Schools” Digital Project in Hammersmith & Fulham; an access grant programme to support CYP access to cultural education opportunities by Barnet & Culture for Youth; “Big Creative Conversation” as part of the London Festival of Ideas hosted by Haringey; a number of CYP Participation projects in Lambeth; 11x11’s Festival in Islington; and “Thinking Differently: Race and Identity in the Classroom” CPD sessions also run by Islington.

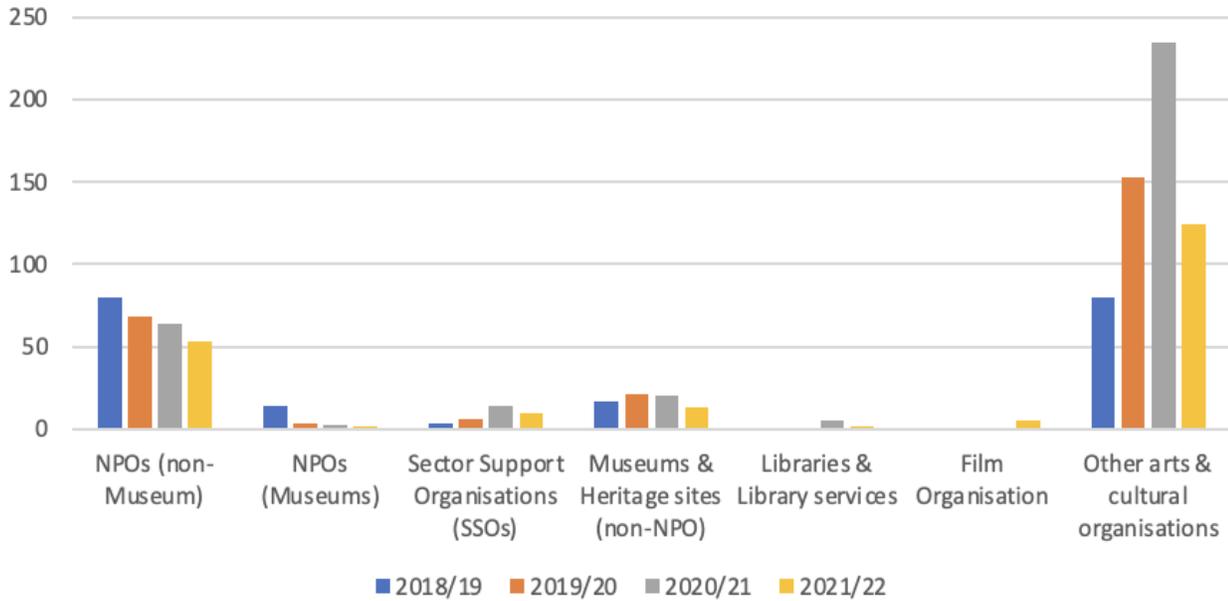
Activity in progress or that is currently starting up included “Sound Connections in Bexley,” and “Residency Space” – a space owned by council for Ealing to use for programming Creative Schools.

Several LCEPs reported that they faced continuing challenges due to COVID restrictions making meeting in person or coordinating projects more difficult. Croydon faced challenges due to the borough council receiving a Section 114 Notice, restricting new spending, and voiding the match funding for the LCEP’s “Challenge London” investment.

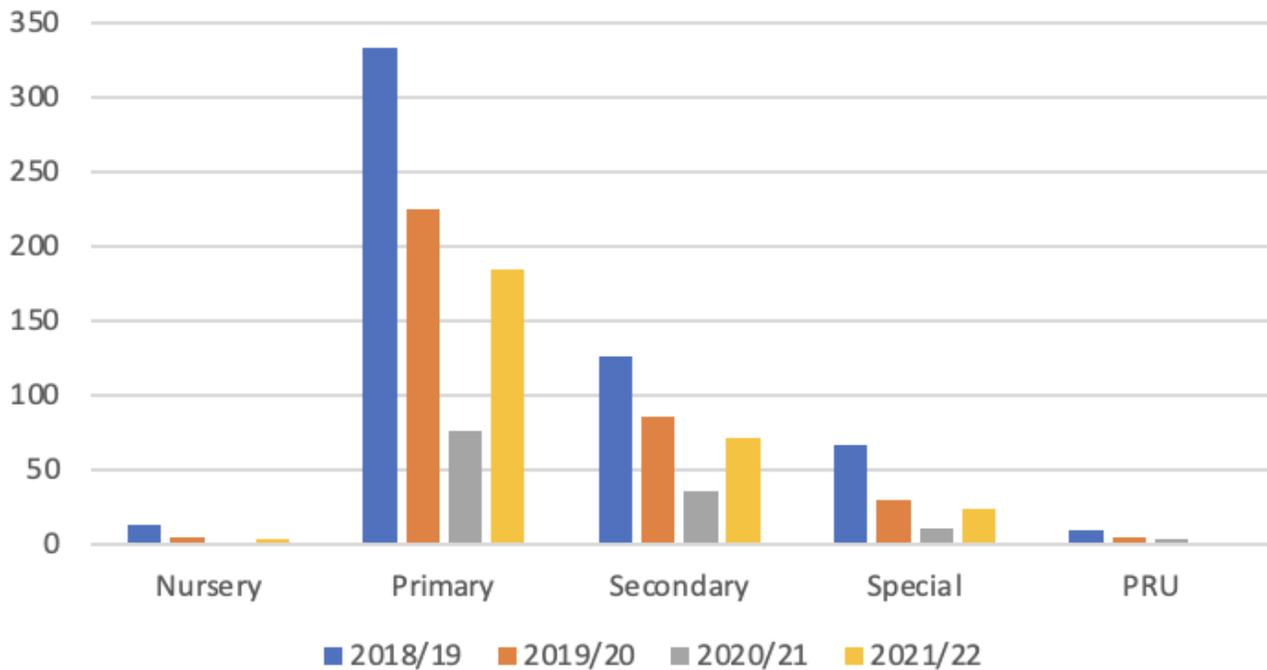
relationship with LCEPS
 x year



Arts and Cultural Organisations x type x year



Educational Settings x type x year



MIDLANDS

Arts Connect (West Midlands)



Active LCEPs	
Birmingham	Stoke-on-Trent and North Staffordshire
Cannock Chase	Tamworth
Coventry	Telford - Creative Connections Telford
Dudley	Walsall
Herefordshire - Creative Connections	Warwickshire
Herefordshire	
Sandwell	Wolverhampton
Shropshire - Culture Consortium Shropshire	Worcestershire

No. of LCEPs mapped: 14
No. of LCEP partners mapped: 314

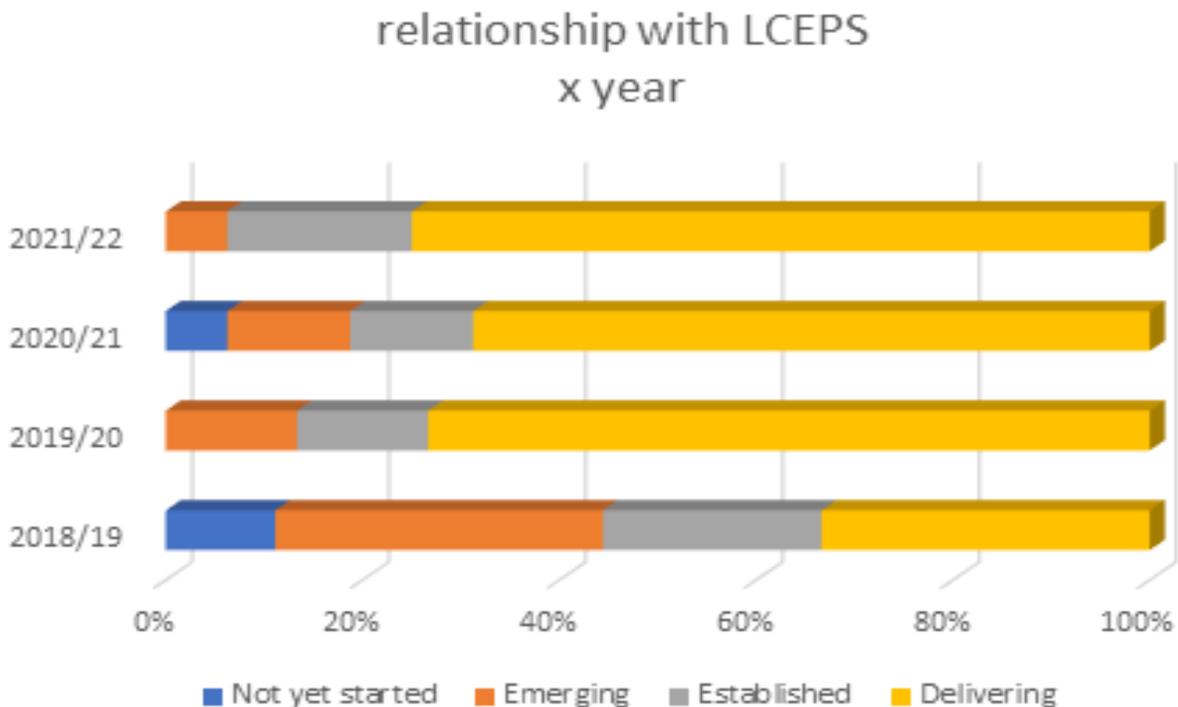
Key Activity based on 2021 reporting

LCEPs in the area hosted, set-up and delivered a range of activity including: The Birmingham Art School; Power Up project in Coventry; the annual Tea Party in Hereford; and “SHOUT OUT” in Warwickshire.

LCEPs worked in partnership: Stoke-on-Trent worked on a CPD Teachers network in partnership with Cannock Chase. Also, many LCEPs joined up to run “The Gathering 2021 – The Power of Partnerships” event which is archived online.

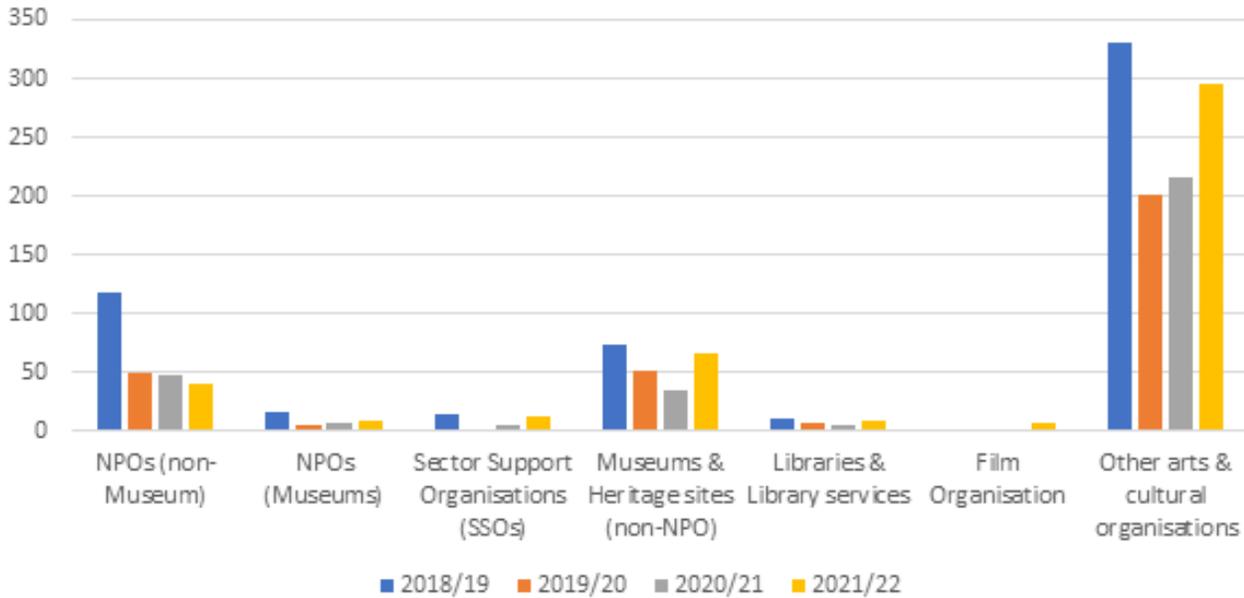
COVID restrictions meant that LCEPs moved their meetings online. Birmingham has been having regular meets and ran an “away day” style event on Zoom. Cannock Close kept in active comms through weekly LCEP newsletters. Some events were not able to go ahead - Shropshire had planned a “creativity exchange” event for the wider sector that has been postponed.

There were several changes in personnel and resourcing. Several LCEPs in the area recently recruited managers / coordinators and many posts changed. Shropshire restructured the Steering Group and membership, and Tamworth has had difficulties to secure LCEP leadership via organisations or staff who have the capacity to commit time to support the reset of the LCEP.

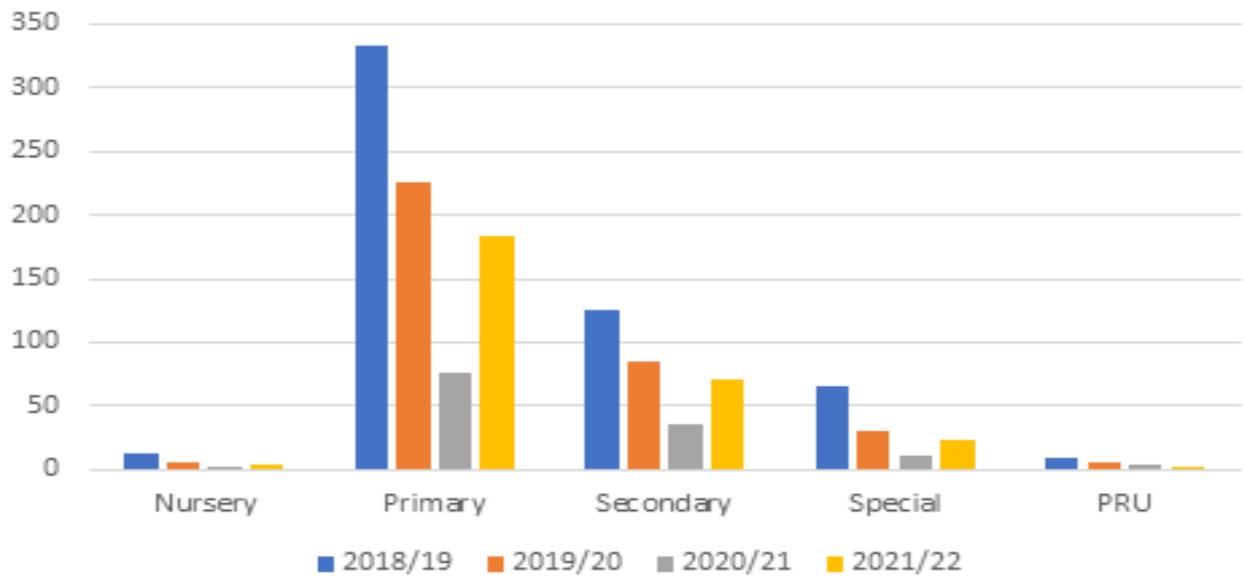


Since year 2 of programme, delivering partnerships have been more relevant to this bridge. In absolute numbers there is a peak of 16 LCEP organisation with “meaningful contact” reported from year 2020/21.

Arts and Cultural Organisations x type x year



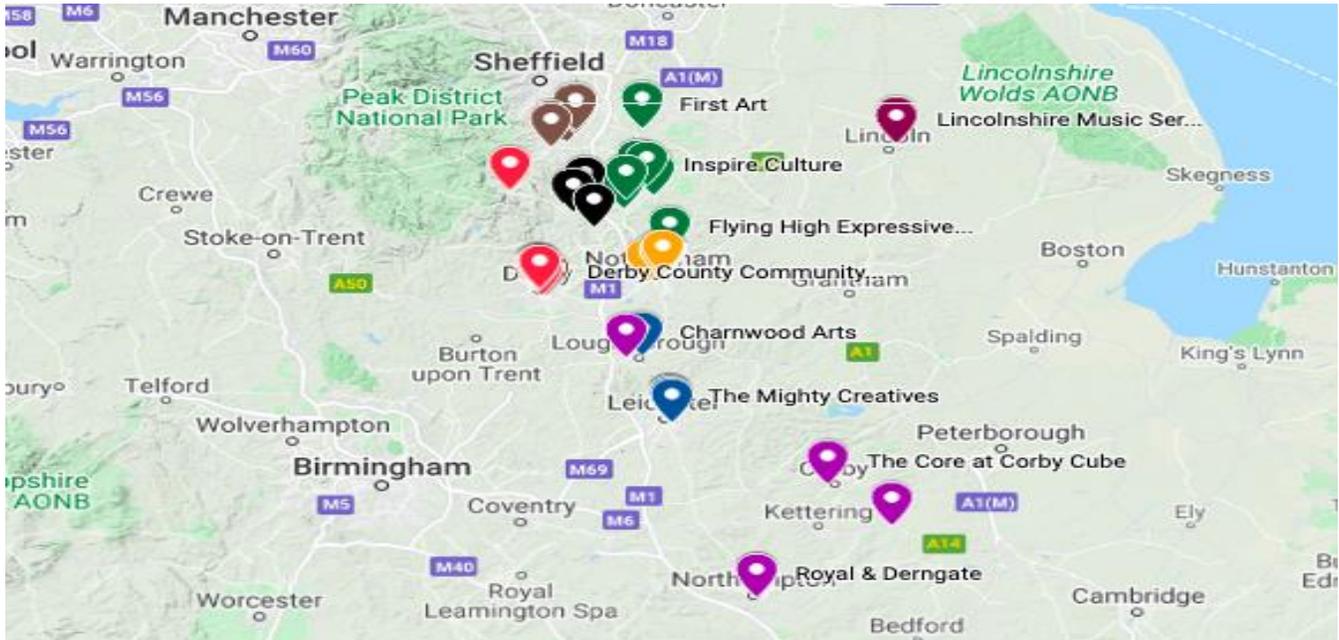
Educational Settings x type x year



Note: covid effect clear

MIDLANDS

Mighty Creatives (East Midlands)



Active LCEPs
Captivate (Ashfield/Mansfield)
ChalleNGe (Nottingham)
Chesterfield CEP
Black Shale (Amber Valley/Bolsover)
Derby Cultural Education Partnership (Cultural Campus)
The City Classroom, Leicestershire
UNLOCK (Northamptonshire CEP)
Lincolnshire CEP

No. of LCEPs mapped: 8
No. of LCEP partners mapped: 52

Key activity based on 2021 reporting

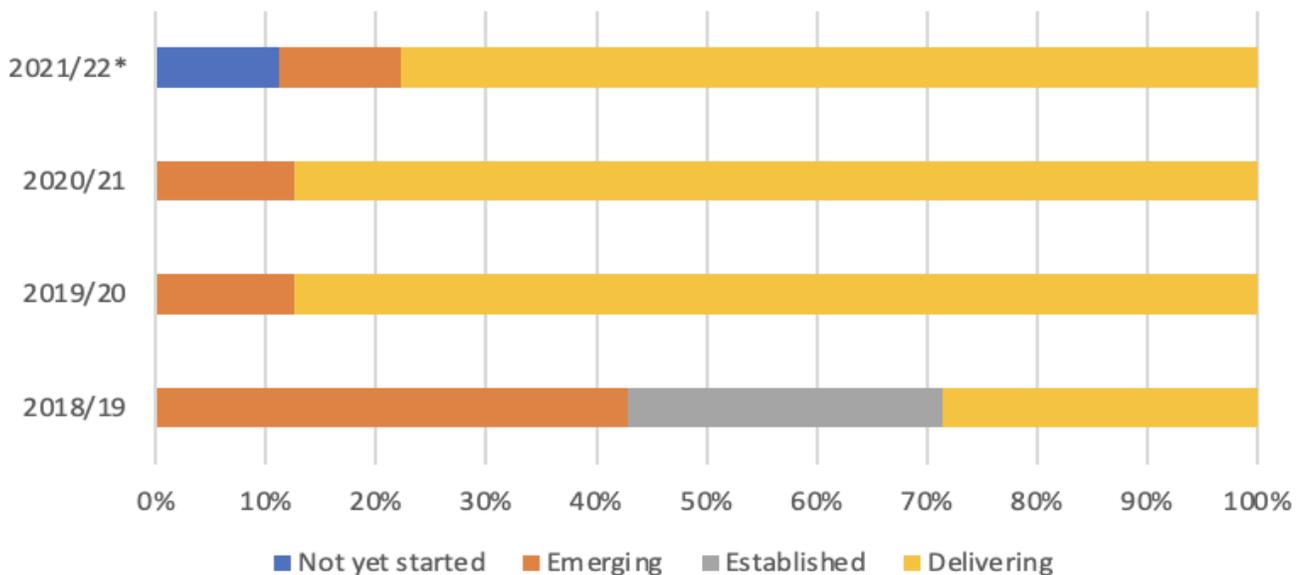
There were a few projects reported in the area, such as “Nurturing through the Arts” by Captivate; “Cultural Rucksack” and “Let’s Craft” in Nottingham; and an Artists in School Peer Mentoring Programme in Leicestershire. Nottingham reported a new project – “Challenge’s Youth Voice” which includes the establishment of “Connecting Notts,” a monthly group of young people 16-24. As well as

several digital focused projects by Unlock in Northamptonshire. The Unlock website has been developed, and now hosts 30 digitally accessible resources created by Partners and local artists and companies.

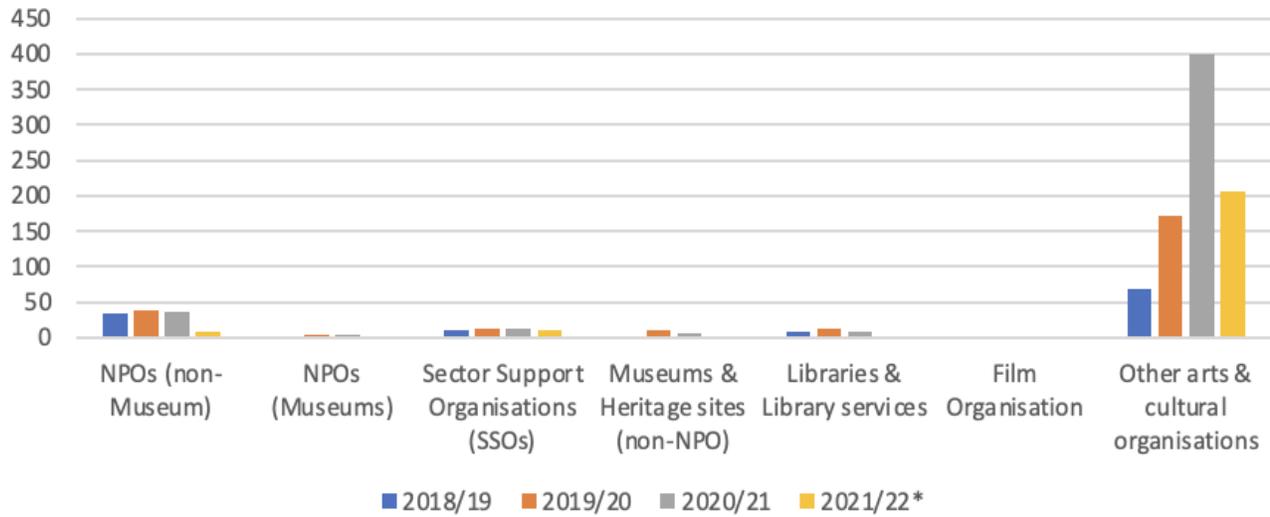
LCEPs in the area faced challenges in terms of capacity – the coordinator for Unlock left for other work, meaning that Unlock currently has limited capacity. Also, Chesterfield was effected by flooding of their storage premises and took some time out to work through the implications including around data protection and storage.

LCEPs have been awarded £7.5k seed funding support grants, and Chesterfield were successful in an application to ACE for culture recovery funds and employed an additional time-limited role of coordinator. Lincolnshire and High Peak are potential / new LCEPs for the Bridge.

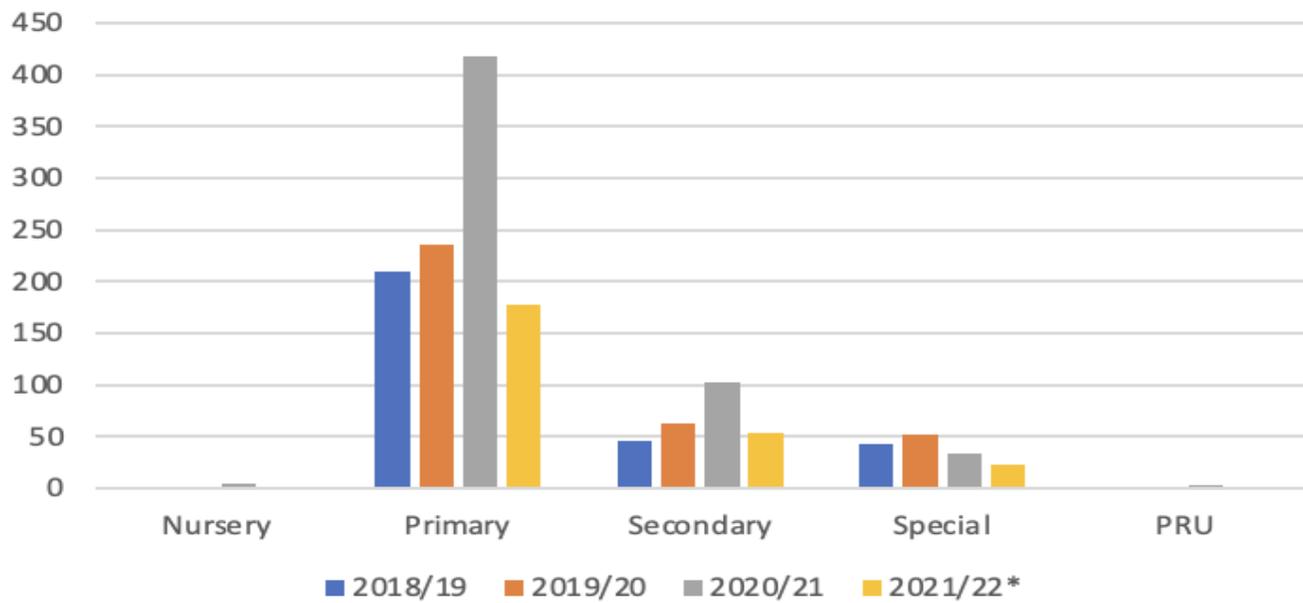
relationship with LCEPS x year



Arts and Cultural Organisations x type x year

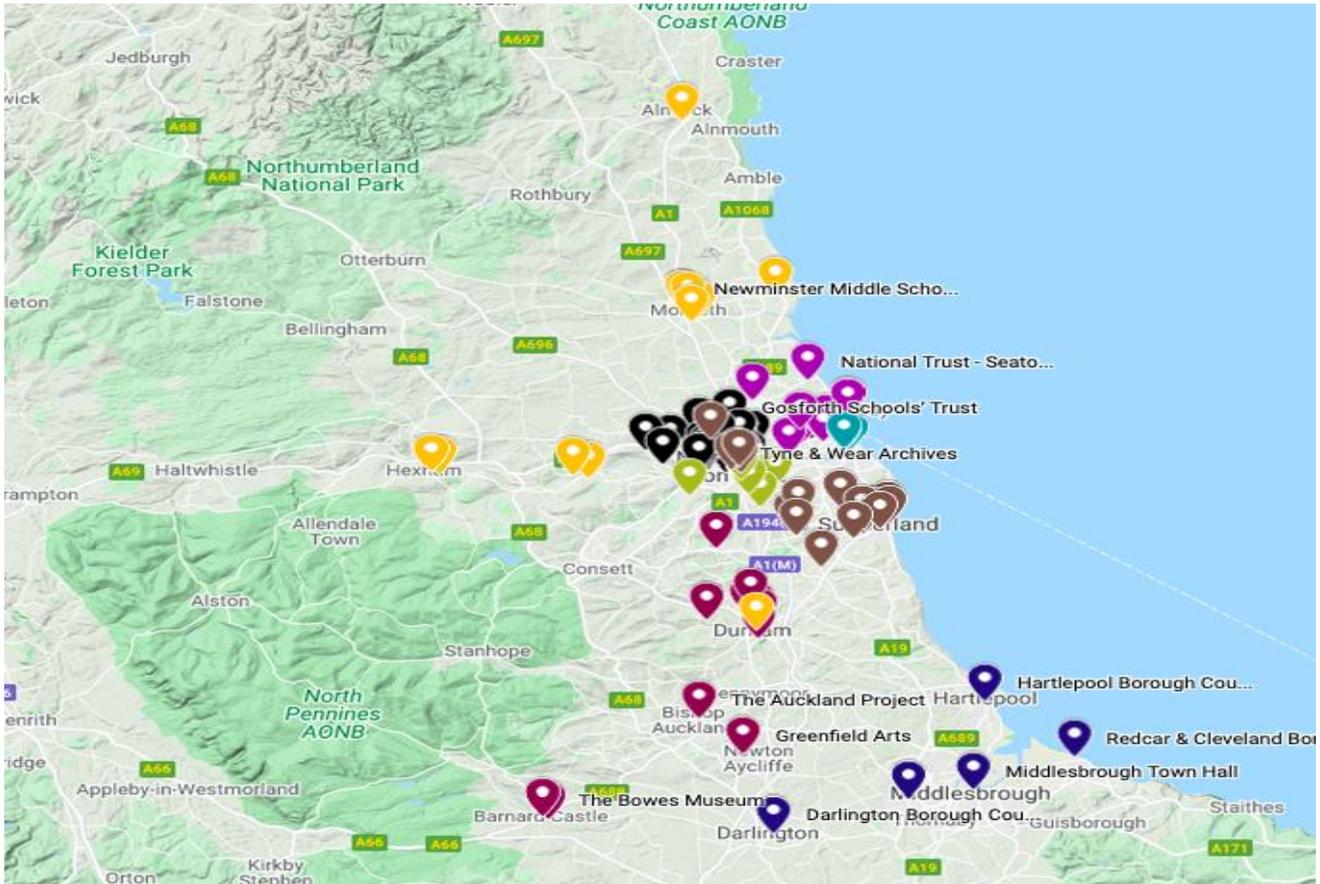


Educational Settings x type x year



NORTH

Tyne & Wear Archive and Museums (North East)



Active LCEPs
County Durham
Gateshead
Newcastle
North Tyneside
Northumberland
South Tyneside
Sunderland
Tees Valley

No. of LCEPs mapped: 8

No. of LCEP partners: 97

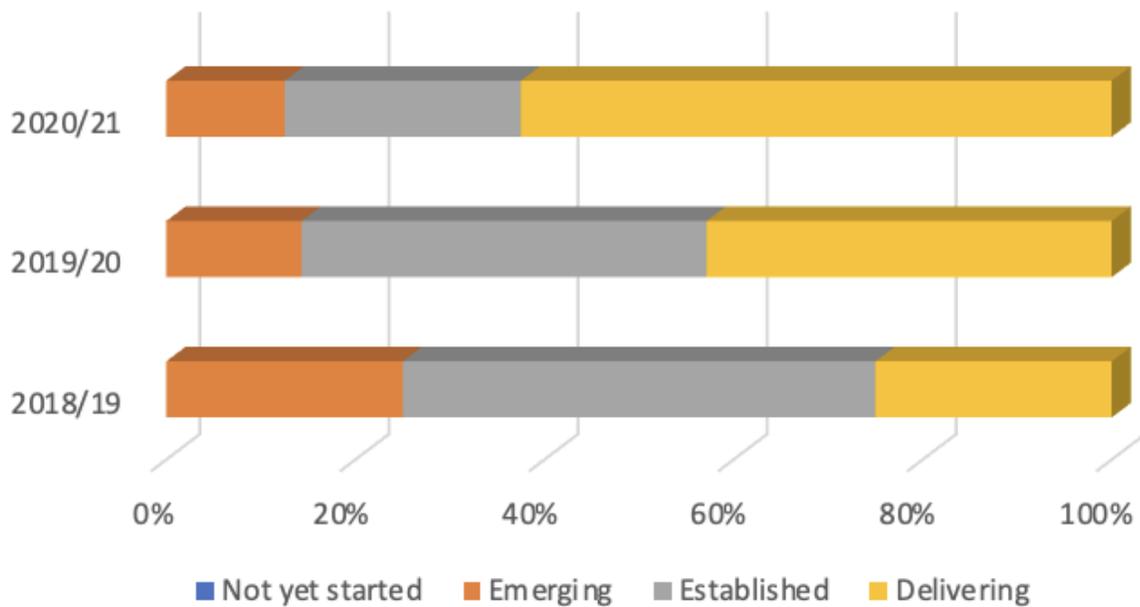
Key Activity based on 2021 reporting

LCEPs have been getting back to activity - Newcastle is also restarted the #Inspiredby programme. South Tyneside Match funding of £25,000 has been identified via the Council’s covid recovery programme, and a PI proposal is currently under development.

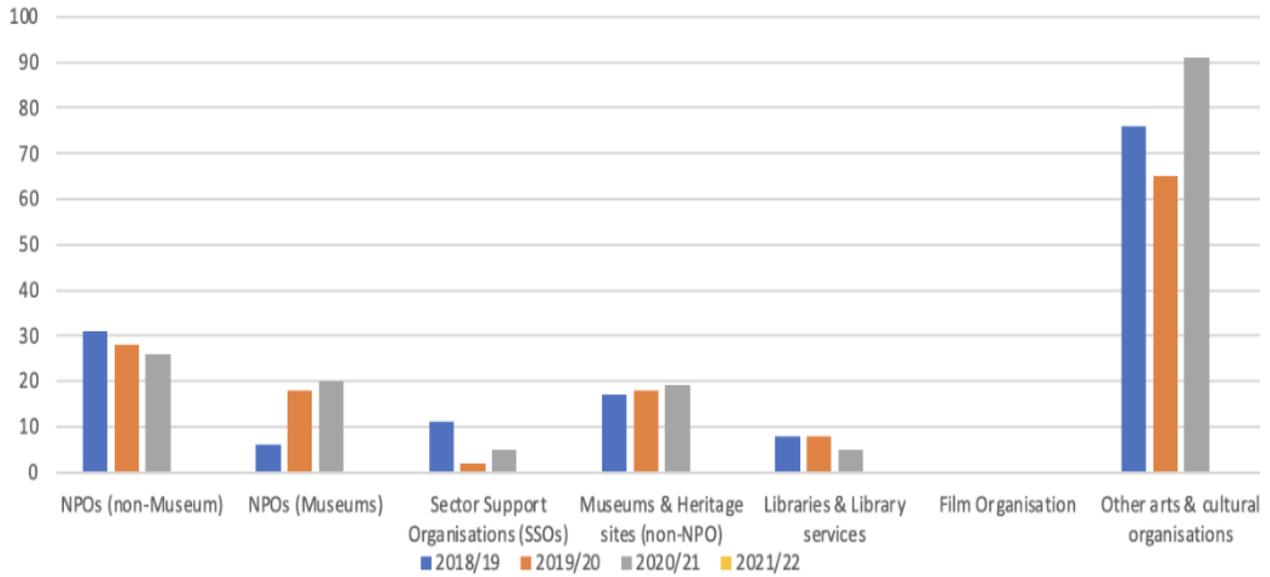
LCEPs in the area were working together - Gateshead and South of Tyne & Wearside are discussing the potential power of a joined-up programme of research and activity and looking to work collaboratively on a Paul Hamlyn Arts-based Learning bid. Tees Valley is working with partners across Tees Valley and South County Durham to develop a programme of events to mark the bicentenary of the Stockton & Darlington Railway in 2025.

There have been organisational changes that have impacted the running of the LCEPs for example, recent changes in South Tyneside Council (very much the coordinating force behind the LCEP) mean it is currently reviewing its engagement with the LCEP. As well as this, Sunderland are advertising for a Coordinator Post for 1 day per week for 6 months and Gateshead have been disappointed to have received no applications for their post advertised. Also, in County Durham the PI process has been delayed because of recruitment of partners and schools.

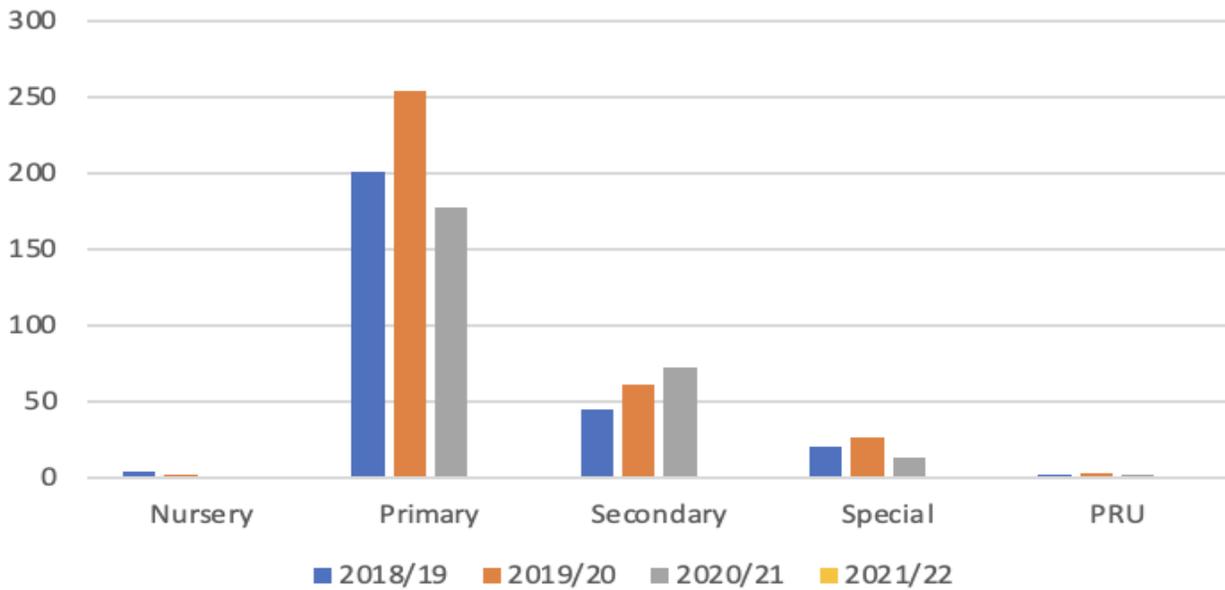
relationship with LCEPS
 x year



Arts and Cultural Organisations x type x year



Educational Settings x type x year



NORTH

We Are IVE (Yorkshire and the Humber)



Active LCEP	
Barnsley	NE Lincs
Bradford	North Lincs
Calderdale	Rotherham
Doncaster	Scarborough
East Riding	Sheffield
Hull	Wakefield
Kirklees	York
Leeds	

No. of LCEPs mapped: 15
 No. of LCEP partners mapped: 227

Key Activity based on 2021 reporting

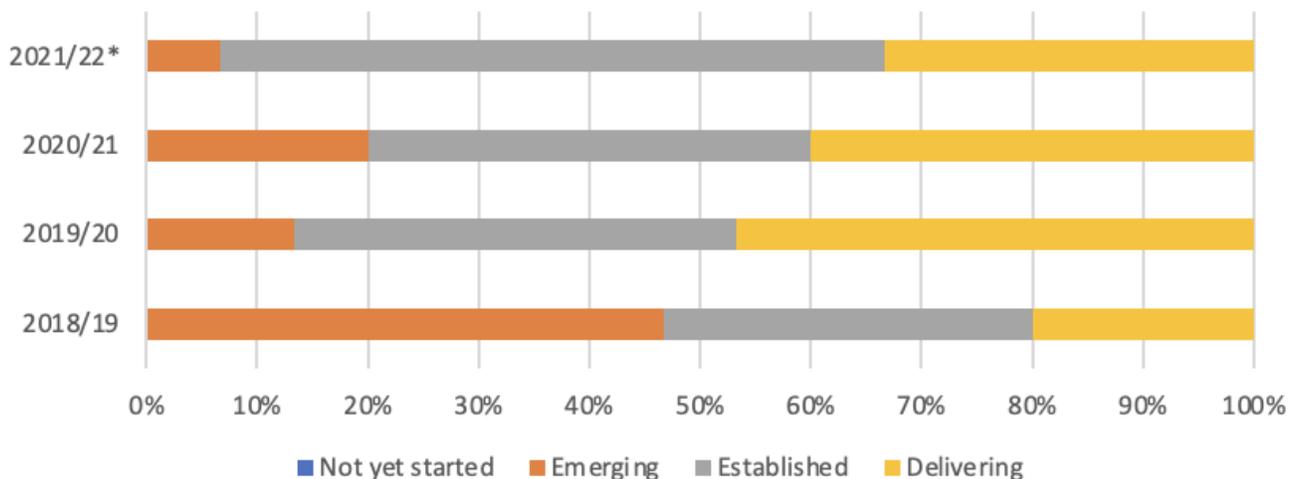
LCEPs activity included: a Creative Skills Exchange, which focuses on Creative Collaborations for Wellbeing (planned by Fusion). Fusion also continues to contribute to the development of the Festival Plans. Bradford is working on several digital projects and “Culture Is Our Plan” a 10-year plan for culture was launched in May 2021. There is also work in the pipeline: Doncaster to host the Culture Education Networking Event, who’s ambition is to work with every school in the area.

There were festivals in the area - IVE Bridge hosted their annual LCEP conference. Hull worked on Freedom Festival; Kirklees worked on “Our Biennale Children’s Art Festival,” and North Links worked on Festival of Creativity.

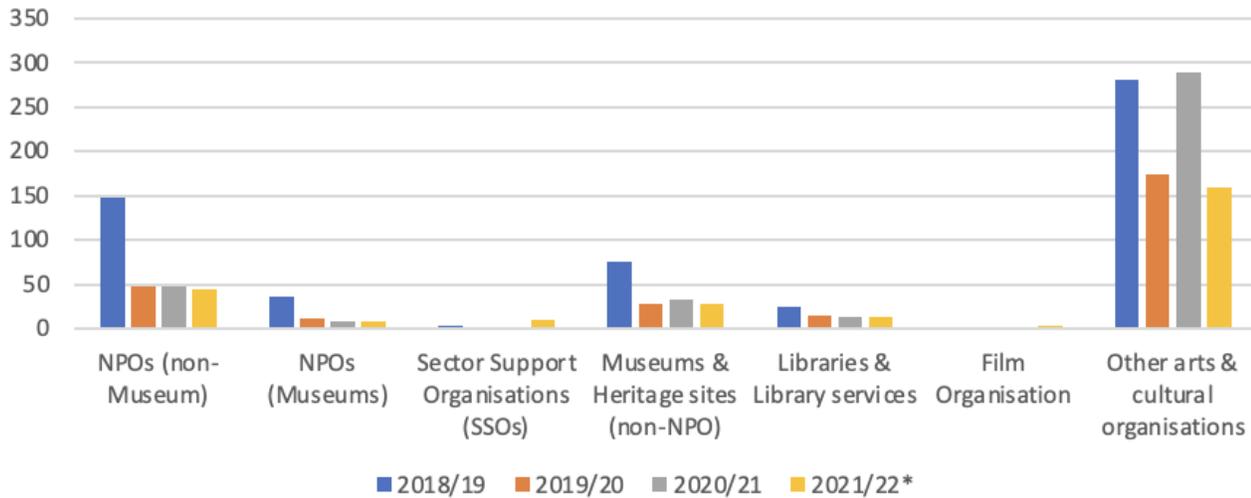
LCEPs in the area are including young people in their organisation. In Hull young people are being included in meetings to ensure that ‘youth voice’ is central to the continued progression of Generation Hull. In Kirklees there is a young person group - a team of young producers – meaning they will impact delivery more than strategy. North Lincs employs a young creative producer and North East Lincs is in process of employing young person.

A few challenges that came up, based on management and resourcing. Calderdale is being managed by an interim governance group. North East partnership relies on capacity, goodwill, and trust. There is ambition (and lots of cultural activity happening) but limited capacity in the cultural sector.

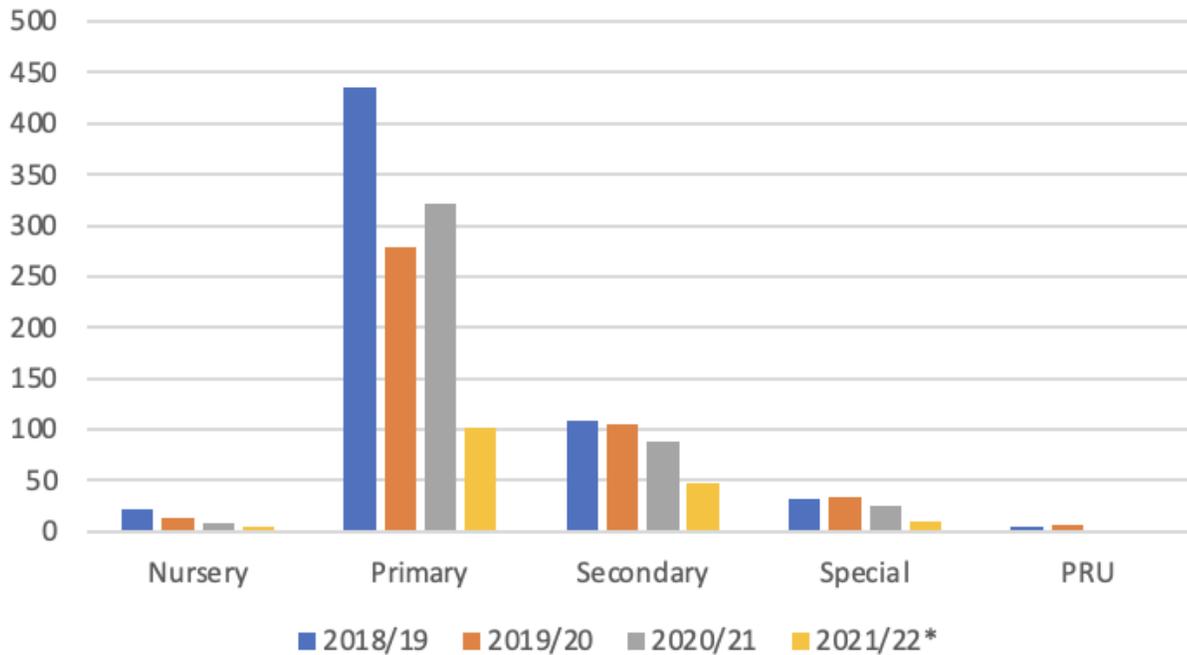
relationship with LCEPS
 x year



Arts and Cultural Organisations x type x year

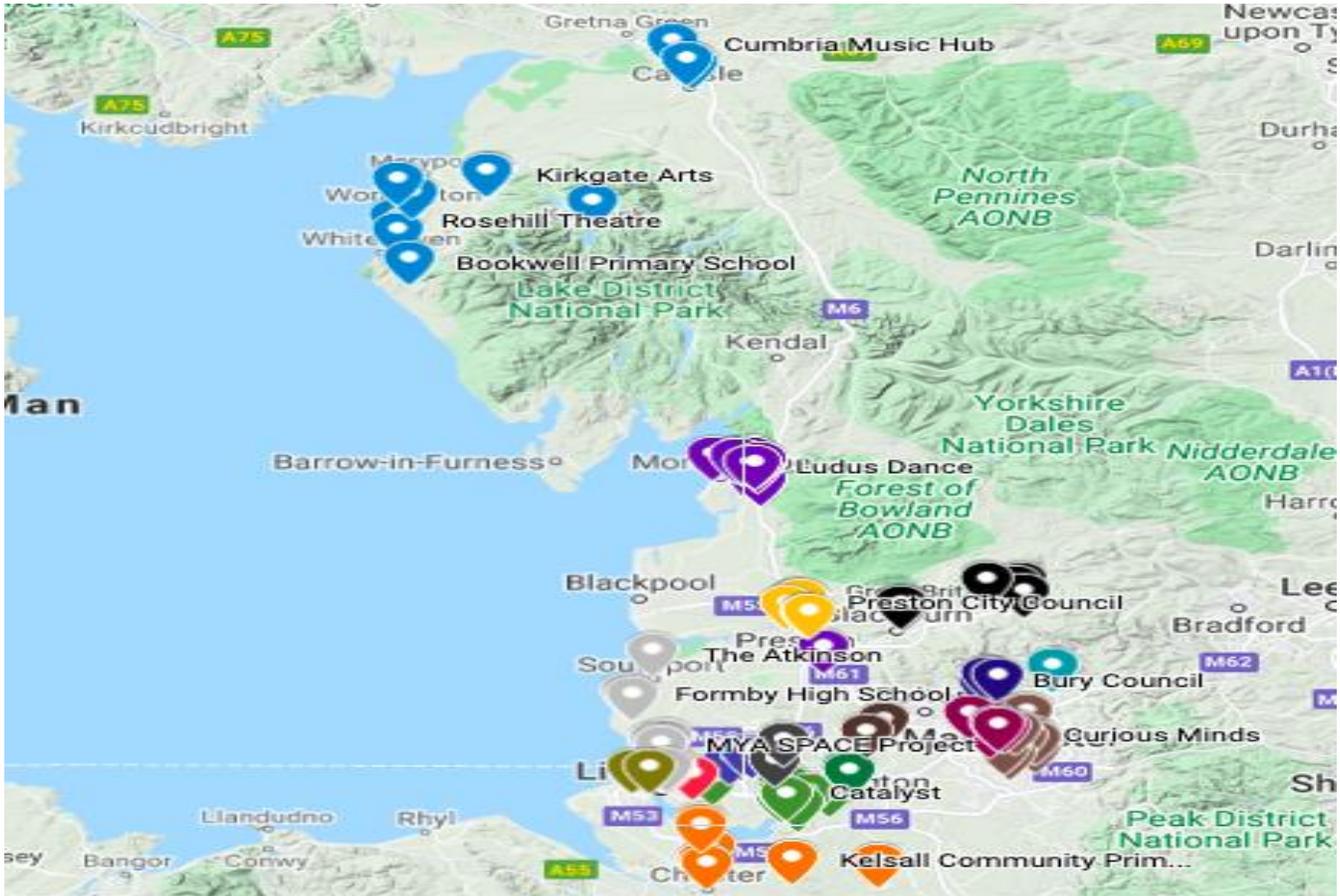


Educational Settings x type x year



NORTH

Curious Minds (North West)



Active LCEPs	
Bury	Rochdale
Cheshire West and Chester	Salford
Halton	Sefton
Knowsley	St Helens
Lancaster and Morecambe	Warrington
Liverpool	West Cumbria
Manchester	Wigan
Burnley and Pendle	Wirral
Preston	

No. of LCEPs mapped: 17
 No. of LCEP Partners mapped: 127

Key Activity based on 2021 reporting

Several LCEPs in the area received funding. Halton received ACE funding of £15k and local authority funding of £10k to develop a youth voice festival. The Liverpool Learning Partnership has received match funding from the Sister Gwen Appleton Trust. This provides £30k for the “Brand New World” visual arts programme to respond to the Black Lives Matter agenda and the mental health crisis affecting teaches and young people. Lancaster in on second round of creative commissions for ‘Our Place in the World.’

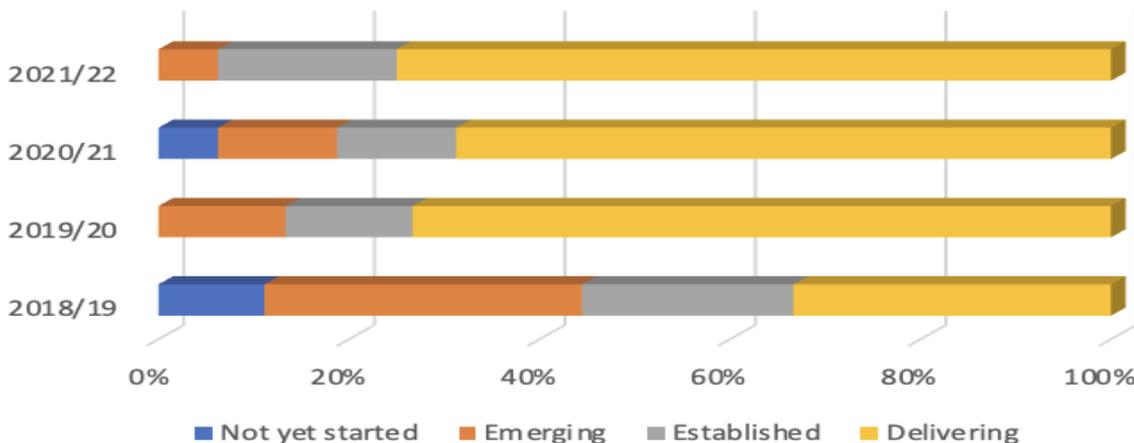
LCEPs in the area have been running cultural activity such as the commissioning of artists and co-production of a performance for The Liberty UK festival in Halton – which included young LGBTQ+ group supported by LCEP partners. St Helens are working on HERE project and community engagement through new town centre exhibition space. Blackburn was busy in the creation and distribution of 100 Let’s Craft boxes. Feedback from recipients of these has been incredibly positive and evaluation has been sent to the Craft Council. Wigan organized “Creative Activators” project, which was delivered online.

LCEPs have been working in partnership and with LCEPs in other regions. For example, Sefton have reported good connections with LCEPs in other regions and presented their journey to the whole network in June.

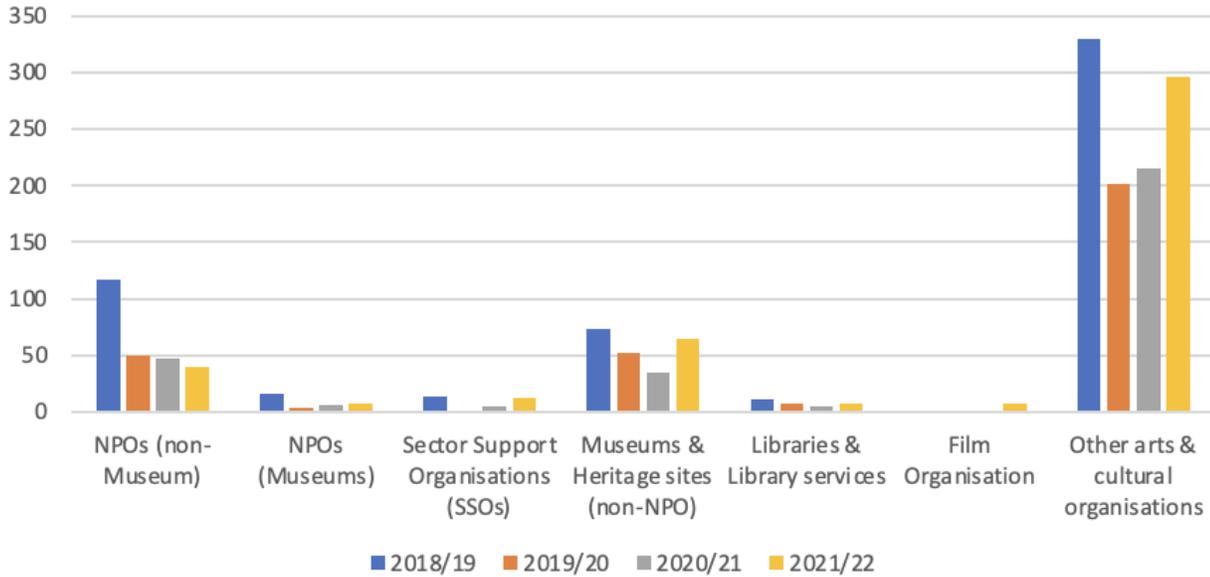
There have been changes to LCEPs – Manchester rebranded as MADE and launched their new website. Blackpool welcomed a new chair, and a key member of Oldham LCEP retired in April.

There were also challenges related to the pandemic. For example, Bolton met in April, re-grouping following Covid challenges. Also, in Trafford there are continuing uncertainty around COVID restrictions has led them to put plans on hold.

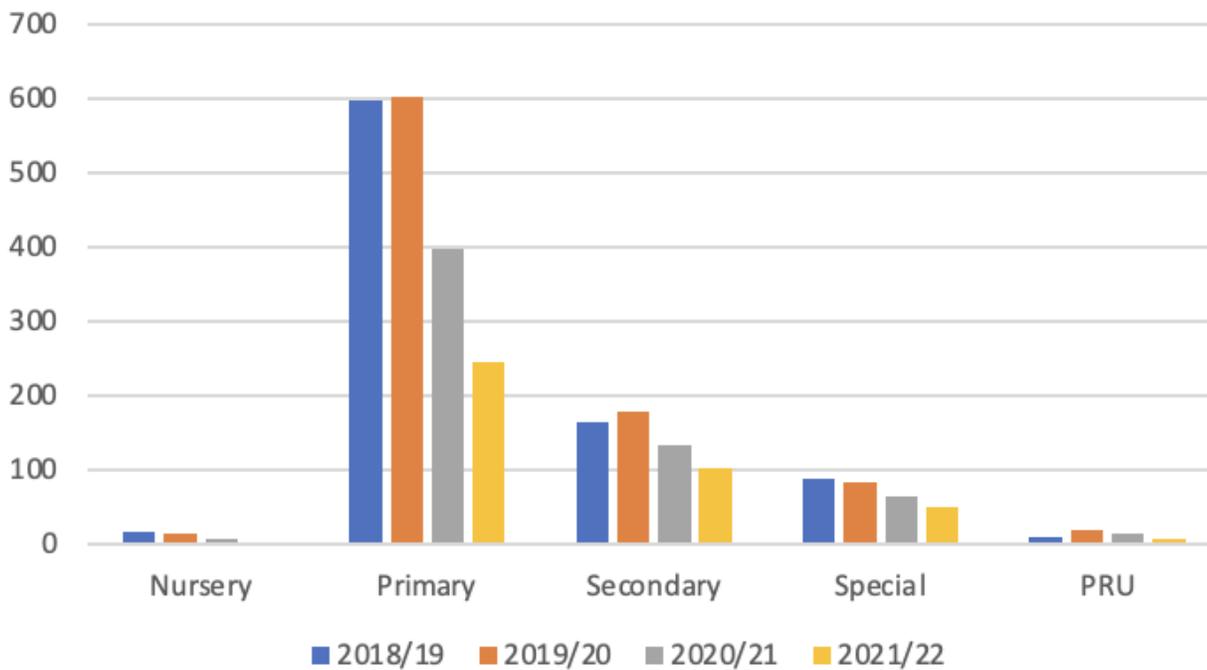
relationship with LCEPS
 x year



Arts and Cultural Organisations x type x year



Educational Settings x type x year



SOUTH EAST Festival (East)



Active LCEPs
My Cambridge
Young Fenland Cultural Consortium
PHACE (Peterborough)
Enjoy Great Yarmouth
Lowestoft Rising
Periscope West Suffolk, formally Heart LCEP
PEACH West Norfolk
Ipswich
Norwich 2040

No. of LCEPs mapped: 9
 No. of LCEP partners mapped: 88

Key Activity based on 2021 reporting

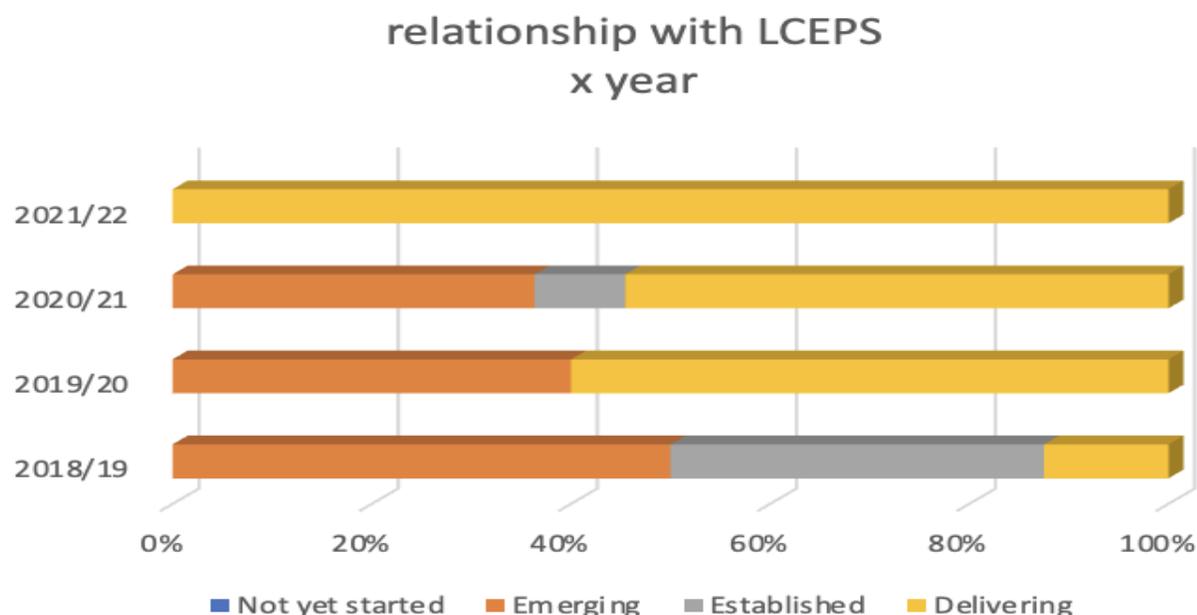
LCEPs in the area have been working on a range of activity. Cambridge has been working on an “Apprenticeship Training Agency,” a social mobility training programme, “Regions of Learning” programme, and “Connected Curriculum.” Fenland are working on “Creative Futures” programme and “Arts Ambassador” programme. Great Yarmouth working on “Out There” Festival, and “Heritage Action Zone” cultural programme. Norwich is working on “Figurine It Out.”

Several LCEPs have received funding. For example, PHACE has achieved approximately £3k from its Faces of PHACE campaign with businesses, and a further £10k to enable the roll out of the “Creative Parenting” programme. Over £700k of funding has now been attracted to Lowestoft by the LCEP specifically. The Ipswich Opportunity Area committed £60k of funding to the LCEP-focussed project 2022 Hullabaloo festival. West Suffolk working on Tiny Plays Big Ideas, which Periscope has committed £2.5k to support.

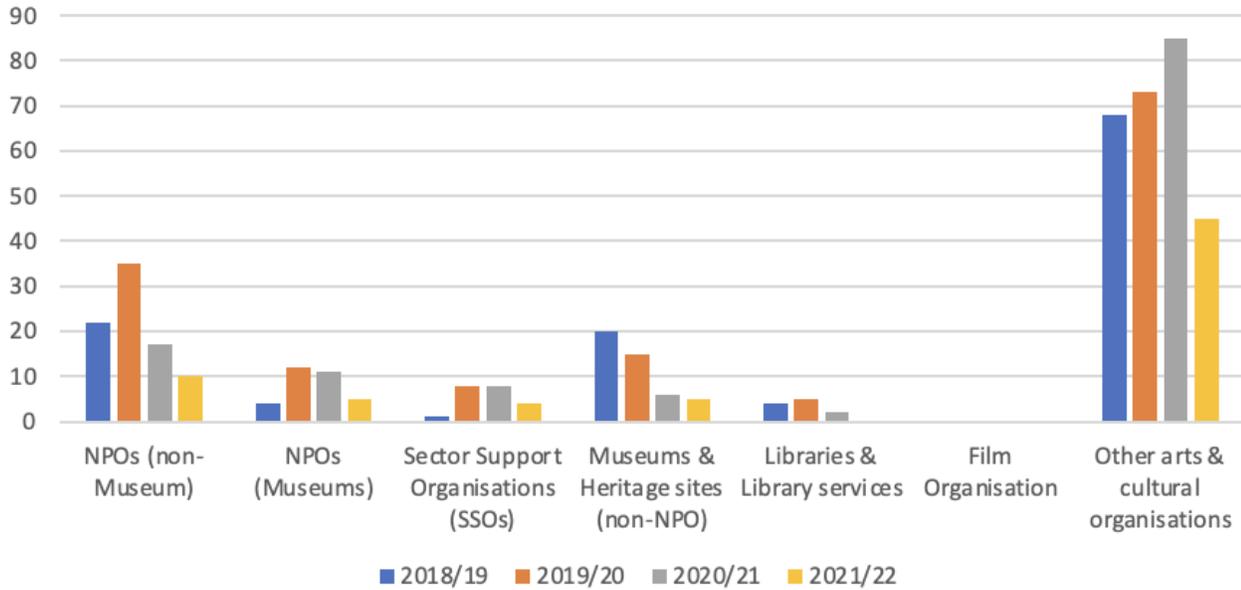
Not all funding was successful. Further attempts were made to invite Great Yarmouth Borough Council to contribute £5k to the LCEP, matching the contributions of Norfolk & Suffolk County and East Suffolk district councils, and in the light of GYBC's public commitment to major arts investment in the City of Culture bid. These were rejected.

There has been some cross-over between LCEPs in other areas. Lowestoft chair has recorded a film about the journey of the LCEP which has been used by other bridges as learning material.

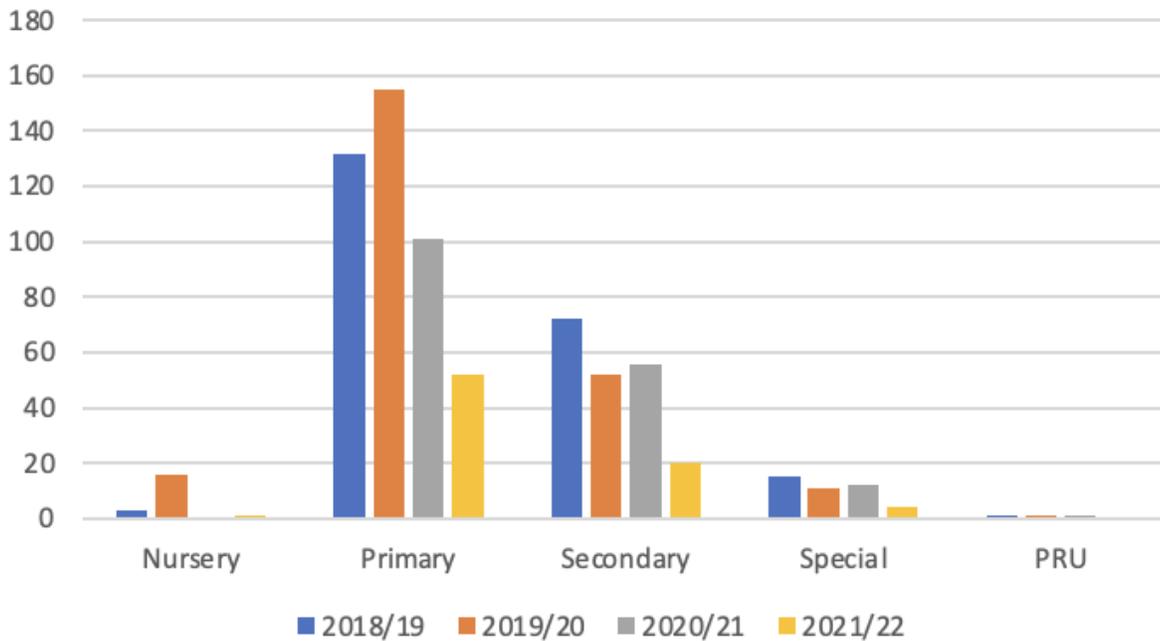
There were some changes in staffing. For example, a new Cultural Learning Officer was appointed at the end of June in Ipswich. Also, Cambridge is in the process of recruiting a coordinator.



Arts and Cultural Organisations x type x year



Educational Settings x type x year



SOUTH EAST

Artwork (South East)



Active LCEPs	
East Kent	Oxford City
Slough	N Oxfordshire
Hampshire	Bucks
Isle of Wight	Brighton and Hove - Future Creators
Portsmouth	Hastings, Rother, and East Sussex
Southampton	Surrey
Milton Keynes	West Sussex
Reading	

No. of LCEPs mapped: 15

No. of LCEP partners mapped: 194

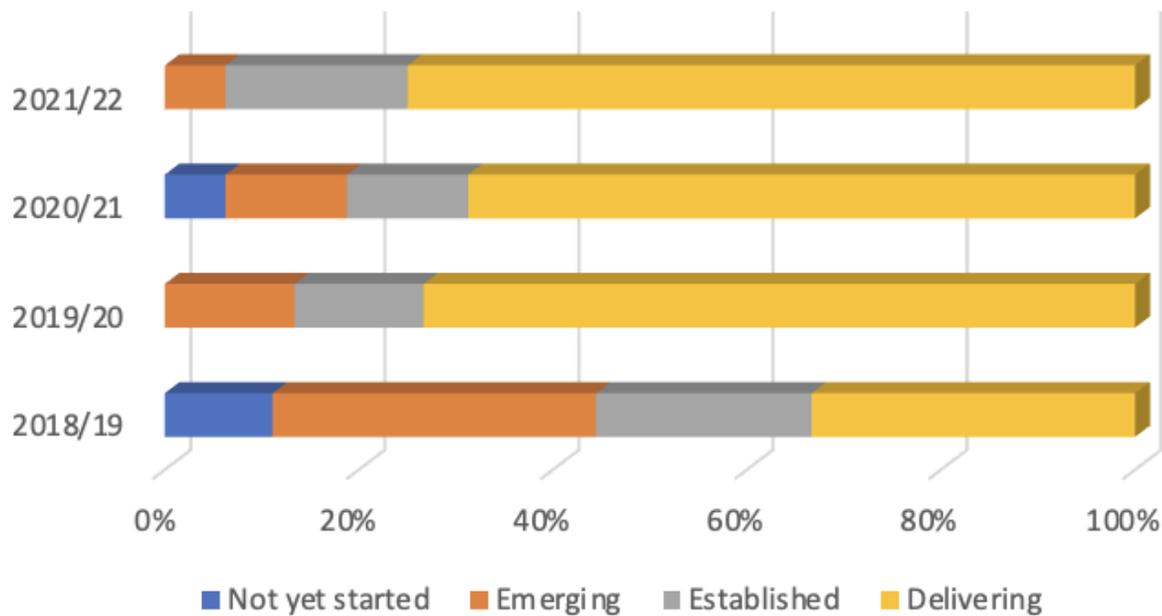
Key Activity in 2021

There are a lot of projects in motion in the area. For example, Hampshire are working on “Transition Programme.” Southampton working on “Better Lives Through Culture.” Milton Keynes working on “MK a diverse city / The Big MAKE.” Isle of Wight are working on “Creative Biosphere” project and secured an ACE Project Grant of £100k for their next major collaborative programme.

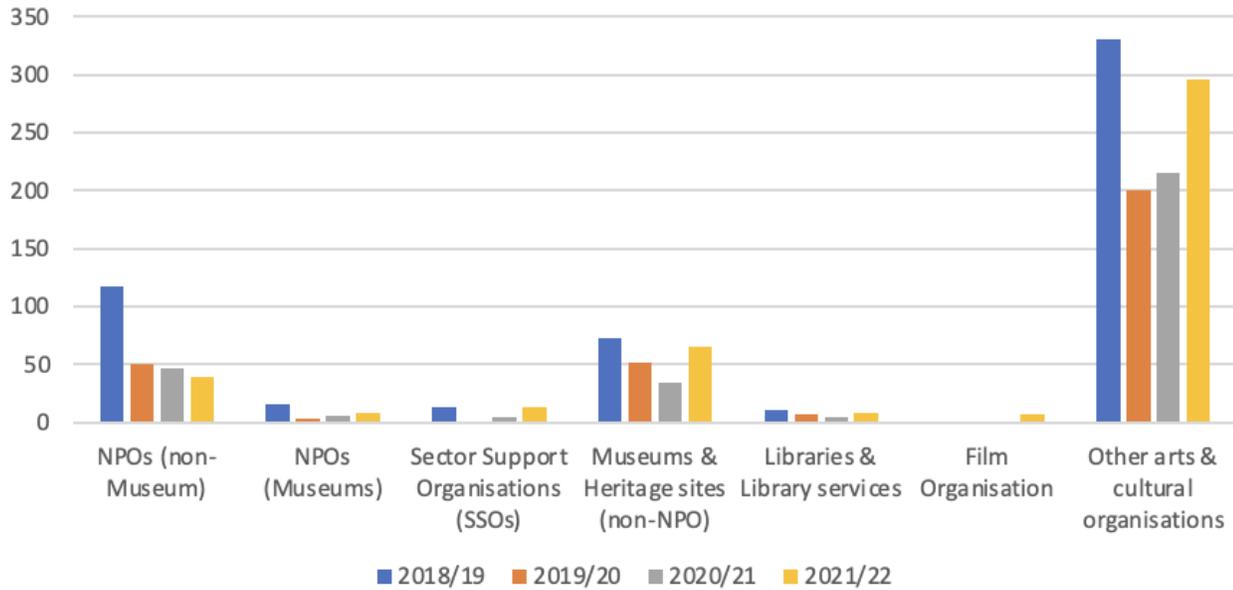
There have been some restructures within in the LCEP organisation or management. For example, East Kent had recent change in chairs, and members of the board have stepped down. Slough have had a few changes in posts recently. Hampshire restructure of lead organisation Hampshire Music Service.

The kinds of challenges LCEPs in the area are facing are based on resourcing. Portsmouth was having issues accessing resources because of the way that City Council financial arrangements were inhibiting timely redistribution of Partnership Investment funds spent by other LCEP partners. In Southampton there are ongoing capacity challenges at the top.

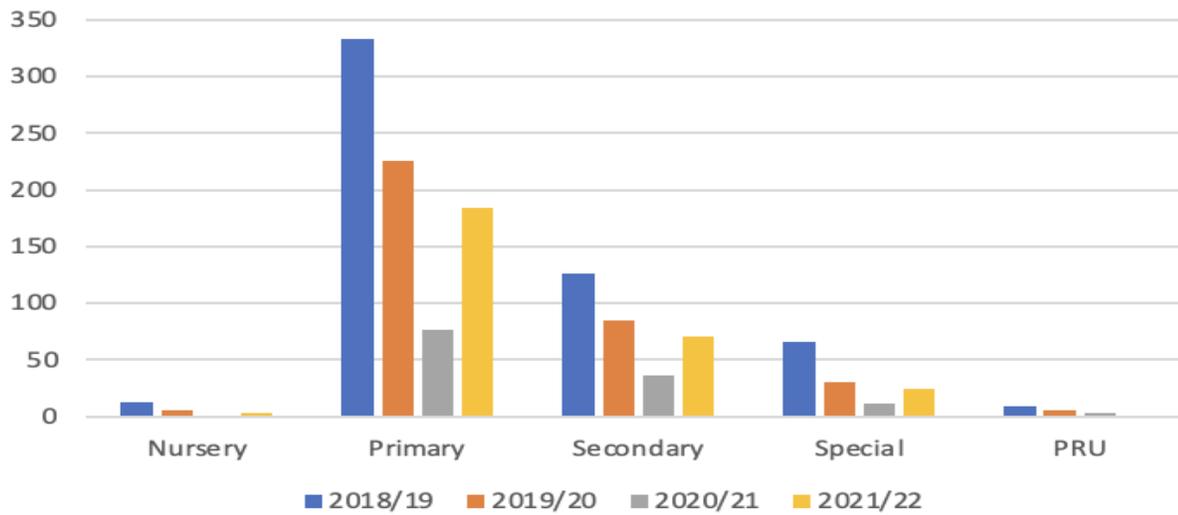
relationship with LCEPS
 x year



Arts and Cultural Organisations x type x year



Educational Settings x type x year



SOUTH EAST

Royal Opera House (East)



Active LCEPs
Bedford Arts and Cultural Education (BACE)
Luton Cultural Education Partnership
Hertfordshire Cultural Education Partnership (HCEP)
Colchester Cultural Education Partnership
Braintree LCEP
Chelmsford LCEP
Medway LCEP
Sheppey LCEP
Southend LCEP
Thurrock LCEP
Tendring LCEP
Harlow LCEP (Harlow Cultural Leaders Group)

No. of LCEPs mapped: 12

No. of orgs mapped: 65

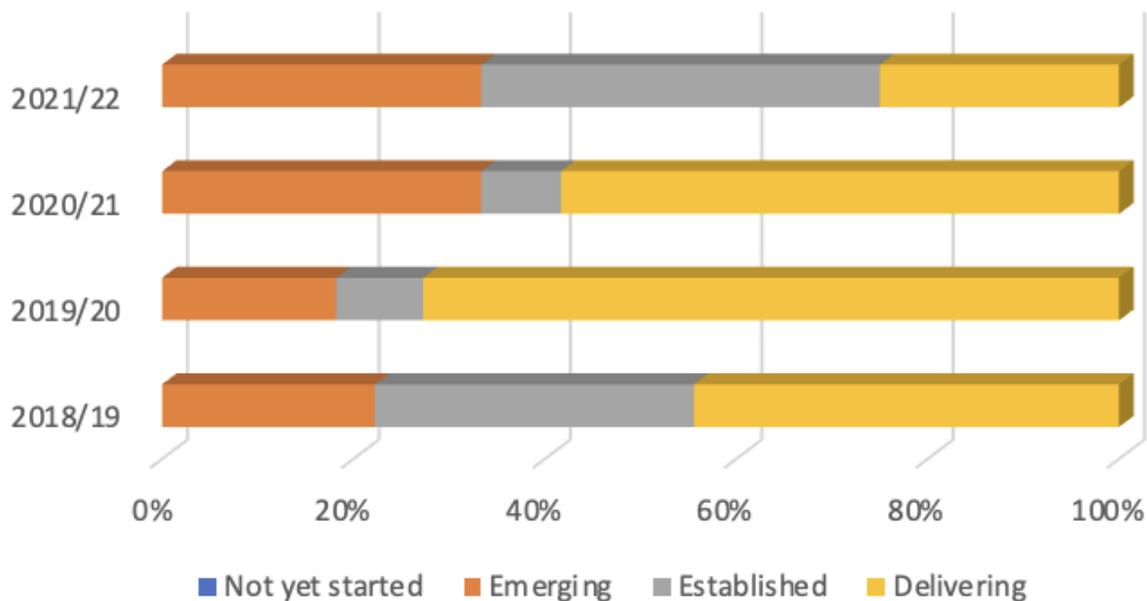
Key Activity based on 2021 reporting

There was financial investment in LCEPs in the area. Sheppey received £2.5k investment from Kent County Council for a project to ensure that the ideas and opinions of young people living on the Island are embedded in its decision-making processes.

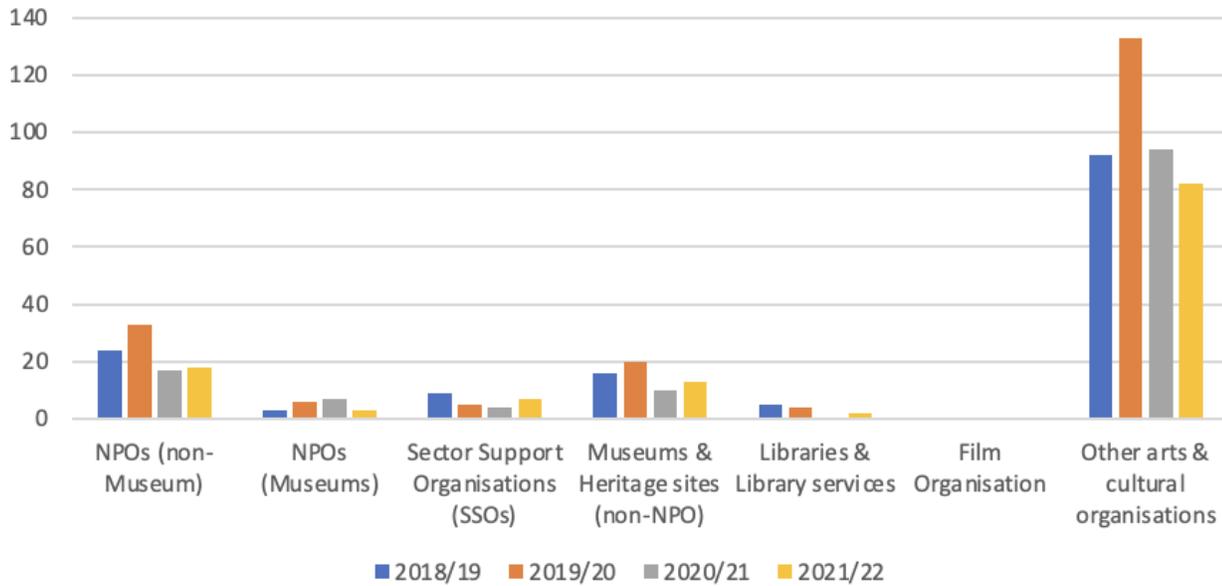
There was a range of activity including: Colchester delivered a successful pilot Arts Award Silver programme with young people in Colchester schools that targeted children in areas of deprivation in the town. Southend developed a new website for project (www.99by19southend.co.uk). Sheppey have been working on an annual Arts Festival. Luton were delivering an Arts and Culture Education Fair.

There were some changes to the organisation of some of the LCEPs in the area. The chair of Medway is taking retirement. In Sheppey recruitment for a Cultural and Community Partnerships Manager has been further delayed due to recruitment freezes at Oasis Academy and capacity challenges for the Chair and Vice-Chair. The NPOs in Colchester are working together to take leadership of the LCEP.

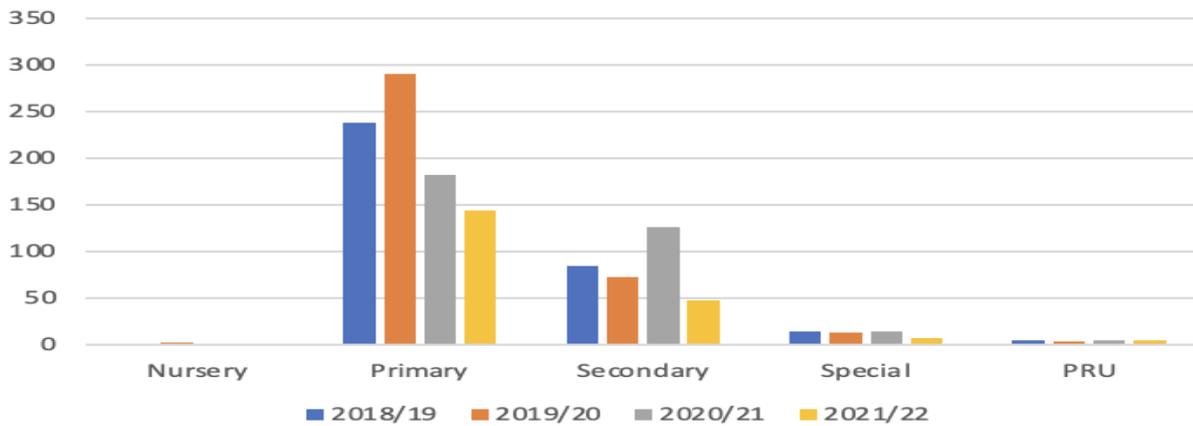
relationship with LCEPS
 x year



Arts and Cultural Organisations x type x year



Educational Settings x type x year



SOUTH WEST

Real Ideas Organisation (South West)



Active LCEPs
Gloucester
Swindon & Wiltshire
Bristol / BANES & S Gloucester
Plymouth
Torbay
Bournemouth, Poole & Dorset
Devon

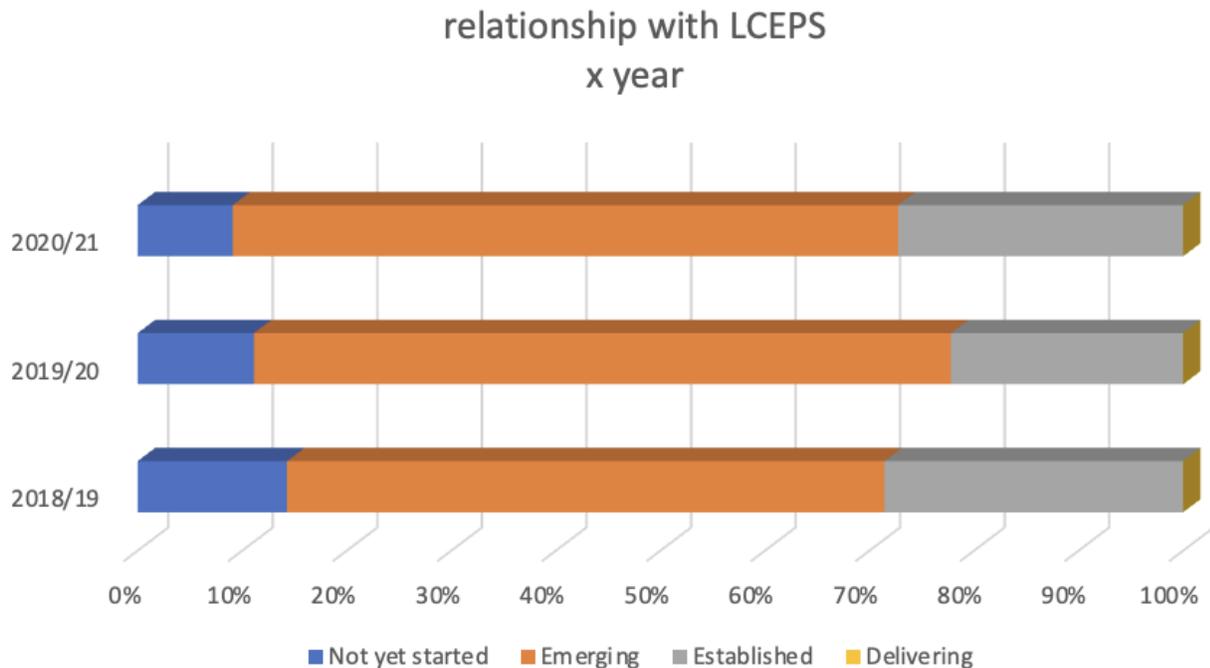
No. of LCEPs mapped: 6
 No. of LCEP Partners mapped: 66

Key Activity based on 2021 reporting

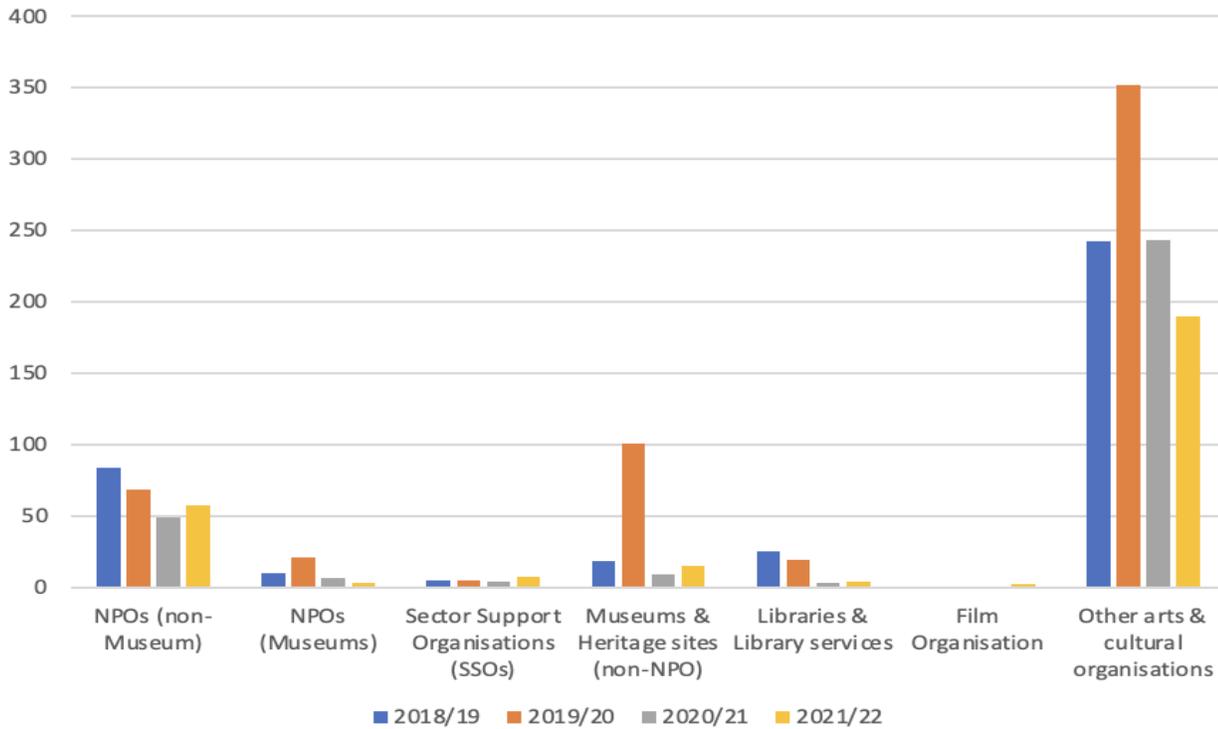
There have been changes to the organization of LCEPs in the area. For example, Create Gloucestershire recruited a new chair and 6 new board members. Bournemouth are in discussion with partners across this part of the region about establishing two distinct LCEPs (Bournemouth, Christchurch, and Poole; and Dorset) these would be better aligned with Local Authority boundaries. Also, Swindon have made changes to the chair of the CEP, with members stepping down.

LCEPs have been working on a range of activity. Torbay and Devon have been working on Let’s Craft packs via Doorstep Arts, Play Torbay, and the Seagull Project via Imagine This, which has now gained ACE project funding. Similarly, Cornwall have been developing “Wellbeing boxes” for Cornwall Council. Feast Cornwall and Trebah Garden are being supported by Cornwall Council to initiate creative opportunities over 12 months for 11–15-year-olds with funding from Together for families. Gloucestershire have been working on NHS social prescribing and creative wellbeing staff have joined Culture Matson, Art of Libraries, and Arts Awards.

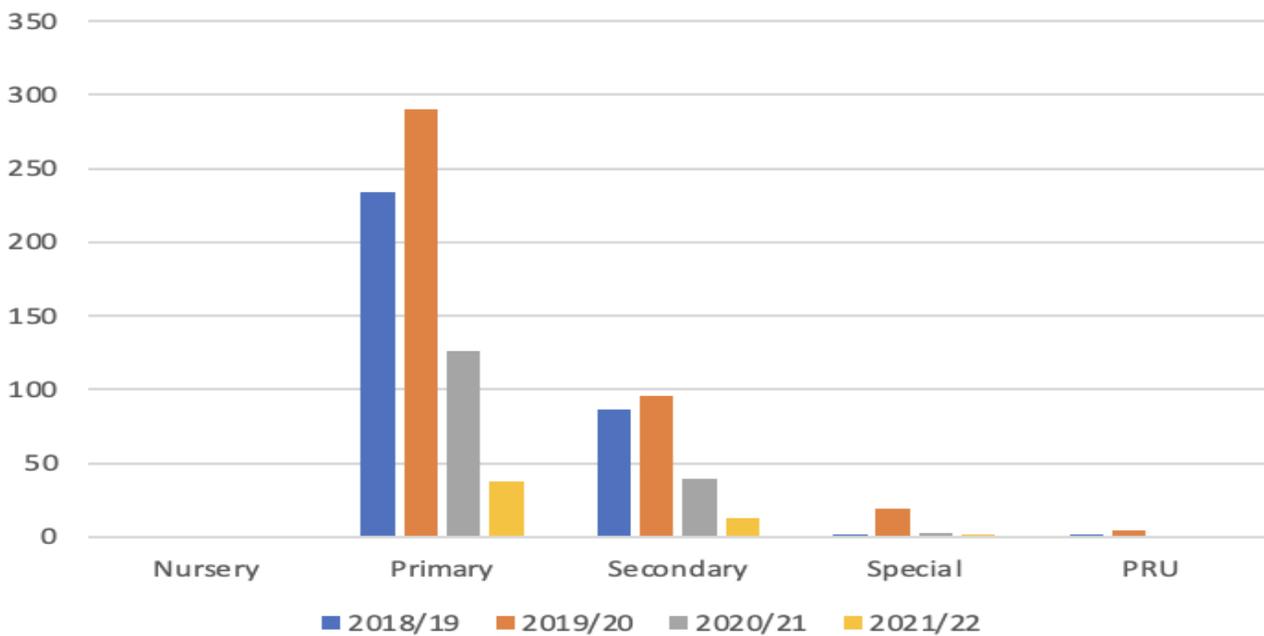
There has been cross-pollination between Bridges. Bristol work experience model is now its fourth full year, and RIO have worked to ‘spread the model’ to other Bridge organisations, namely Arts Connect, Culture Bridge Northeast, and We are IVE.



Arts and Cultural Organisations x type x year



Educational Settings x type x year



Factsheets

*Rapid Research and Analysis of
Local Cultural Education Partnerships
Commissioned by Arts Council England
February 2022*